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Creative **WRITING**

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Dr. Dwi Astuti Wahyu Nurhayati, S.S., M.Pd.



CREATIVE WRITING

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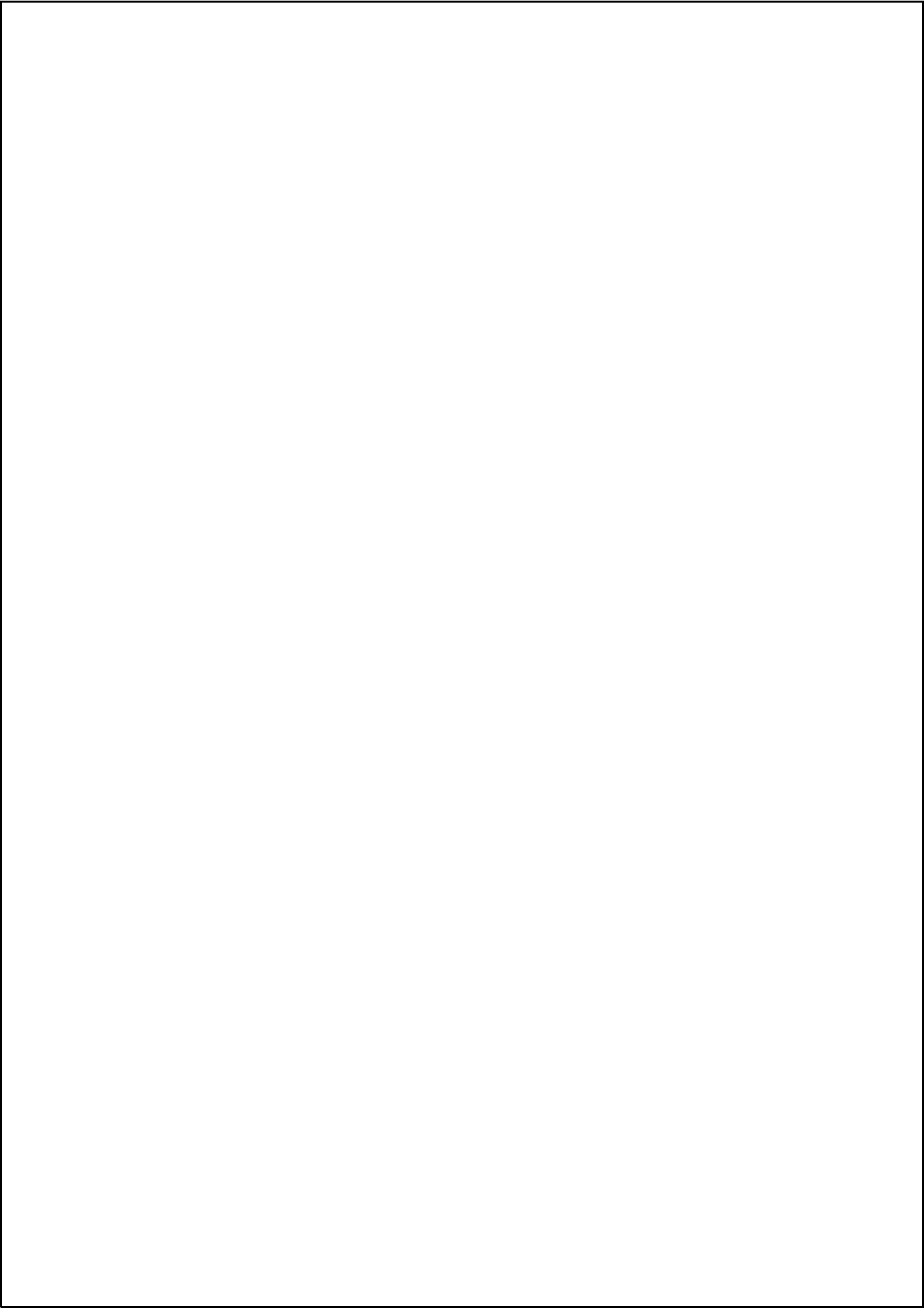
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CHAPTER 1

CREATIVE WRITING



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A. HISTORY OF CREATIVE WRITING

Creative writing is not a new thing since it has been organized as the element of the curriculum in higher education. Most universities in countries such as the UK, Australia, Ireland, Canada, Korea, Mexico, Spain, Norway, and the Philippines as well organize this course as one of courses that can be taken by students. Also, high schools in the US and the UK frequently provide students with chances for creative writing as the element of their English learning. However, the addition of creative writing in the US schools is a nearly current event. As late as 1965, some four-year universities got citizen authors, much less an impressiveness in creative writing. Although it had been more general for authors to admit college lecturing areas, a

major of writers kept their original work like they constantly did for examples as cabbies and woodworker, as columnists, as GPOs, as librarians, as assurance administrators, and as general practioners. Visional creators and songwriters had pretty soon discovered a place in scholarly world. Nevertheless, authors were still looked with doubt. Writing was a skill which was expected to raise by assimilation within a course of literature. If beginner writers need instructors, they can go to either Paris or to beach, buy cigars and skullcap, come along in the coffee bars, also wish for the greatest.

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Drama, sculpture, painting, dance, and creative writing succeed in Iowa City all along the booming twenties. Again, when a decade of critical economic deflation struck the globe, Iowa's creative writing course started attaining in authority and status. In 1931, Mary Hoover Roberts' collection of poetry, Paisley Shawl, was the first creative writing master's thesis accepted by the college. Soon, the other theses escorted by some authors such as Wallace Stegner and Paul Engle. Engle's thesis, Worn Earth, the 1932 winner of the Yale Younger Poets Award, was the first poetry thesis at the University of Iowa to be published (Wilbers 1980: 39). Norman Foerster, principal of the school, argued with the creative writing course around the 1930s. However, as Engle associated with the faculty in 1937, he jump-started the Iowa Writers Workshop and became its head director in 1943. He organized the association for an academy which would lead its affection on the worldwide writing association.

Engle, a hard-driving, individualist intelligence, acquired the early faculty of the Writers Workshop and the International Writing Program. He anticipated first-rate courses where young authors are able to come to get comment and judgment for their writing. An innate Iowan that had studied in England on a Rhodes Scholarships and toured broadly around Europe, Engle was unhappy with slightly a local access. He ascertained his

desire in a 1963 letter to his college leader as an ambition 'to manage the next American literature, and a great deal of European and Asian, through Iowa City' (Wilbers 1980: 85-6)

As a director, when he was twenty-four, Engle attained an association of some learners and changed it into an exposure course of 250 former learners at its spike in 1965 (Wilbers 1980:83). Essentially, he made determinations about creative writing which still specify the college area. As the example he detached the Workshop into types - poetry and fiction - to make the class not difficult to lecture and attain an individual attraction in every learner, and performed as both instructor and sponsor. In an essay called 'A Miranda's World' in Robert Dana's *A Community of Writers: Paul Engle and the Iowa Writers' Workshop* (1999), Donald Justice defines how Engle picked up his wife and himself from the Iowa City bus station on a chilly January day, got them an accommodation, after that handed down the beginner poet one of his cashmere clothing to meet him in the unsweetened winter.

During the years, Engle brought to campus the blazing literary names of the era as well as W. H. Auden, Robert Frost, and Dylan Thomas. Engle later approached on to discover the International Writing Program where he decanted the similar type of spirit into widening his literary eagerness all over the world. Engle's portrait of accurate, genre-based workshop, close-knit groups arranged over instructors, and very esteemed beginner authors changed into the principle in the area.

The Iowa Writers' Workshop MFA alumni expanded the US, and some embarked on the levels of the scholarly world. English department, undergoing shrinking totals of courses, started to advance their portals to creative writers whose classes filled fast. The unsettled late 1960s and early 1970s viewed a rapid-growth for creative authors in the scholarly world, since learners not

only appealed the ¹end of the Vietnam War and bigger public freedoms, but more apparently appropriate seminar exercises.

Iowa Workshop alumni, consecutively, arranged their own writing courses at other colleges and developed their own former students, who anew arranged other courses. In the UK, creative writing in the scholarly world also started to grab. An MA in creative writing was first provided by the University of Lancaster in 1969. Despite just as the US scholar workplace unavoidably bound, experienced ¹authors discovered ways in lecturing high school students, in state-run writers-in-the-schools projects, in youth dwellings, in jails, in old hostels, in shelters, and short, centered sunny day seminars and discussions. Beginning at the autumn of 1996 till 2001, Andrea Quarracino states that the ¹collection of tenure-track college employment cavities recorded with the Association of Writers and Writing Programs (AWP) categorized starting with forty-six till seventy-two. Nevertheless, then leaped to more than 100 doubly, in 2002 and 2004. In 2005, AWP recorded aloft 300 graduate and 400 undergraduate programs. The literary group at large has abounded to the part that it adjoins nearly all cities in the States. Beck (2005) states that in 2005, creative writing became the quickest developing and the most well-known area in higher education in the UK, with almost all colleges and universities providing creative writing programs at the graduate and undergraduate stages.

Along ¹²the progress, current types of MFA programs appeared. In 1976, Goddard College in Plainfield, Vermont, was one of the first academies to provide a public exposure, but low-residency graduate MFA program ¹in creative writing. Learners and department appeared as one for two acute on-campus weeks two times a year, then organized their programs with duologue agreement. Learners and department could then clutch their actual occupations when they were joining the program. No

requirement for removal nor for fiscal support in the lecturing assistantship models. From the recent 1970s, low-residency programs have escalated in the US. Low-residency programs presently abide at various academies like Lesley University in Massachusetts, Antioch University in California, Spalding University in Kentucky, the University of British Columbia, Naropa University in Colorado, and Lancaster University in the UK with a two-week accommodation in Ireland.

Along the revolution of the twenty-first century, appear department within MFA creative writing programs. Seattle Pacific University introduced an MFA program headlining writing about immateriality in 2004. In 2006, Iowa State University and Chatham College aimed to provide MFA degrees in creative writing and the atmosphere. Similarly, Beck (2005) says that in the UK, students are able to attain MAs, MPhils, and PhDs with an importance in creative writing in the traditional types of poetry, playwriting, and fiction, but can also connect creative writing with critical theory, science, broadcast writing, or the lecturing of creative writing.

When writing courses advance and grow up, the area is reconsidering its discipline as well. Just before around 1990, a major of creative writing faculties came after the Engle teaching model without much thought. In the Engle standard, comments were intended to be sturdy and could recover the author years of personal experimental and mistake. However, the comment might be straightforward sickening as well. Little importance was located on organization, work in progress, or correction. Now, several seminar faculties over the UK and the US are accustomed to Engle's standard and investigating with organizing different methods in the teaching creative writing course. Several seminar faculties lecture from tasks on method and organization, while other seminar faculties introduce a stage of fixed revision. Some teach to large classes of learners on

method, next break into smaller seminars, while others indicate working particularly in the smaller group that consists of four or five learners.

New Writing: the International Journal for the Practice and Theory of Creative Writing was introduced under the editorship of Graeme Harper in 2004 in the UK. The journal was produced by Multilingual Matters, contains peer-reviewed education articles including creative writing. According to Ritter and Vanderslice (2007), there is a group called Can It Really Be Taught?: Resisting Lore in Creative Writing Pedagogy declaring that creative writing had been a separatist study based on hidden and unperceptive belief for a very long time. Writers and editors analyze this belief and debate for reforming the regimen and most essentially its study in affiliation to acumen rather than self-pride. A number of those similar lecturers of both areas who have assisted to rearrange writing seminars have arranged an achievement to support their learners with didactic preparation as well. Several MFA programs, like Antioch University of Los Angeles, Cardiff University, and Indiana University, provide collegian fellowships, programs or postgraduate certifications in 'Teaching Creative Writing'.

Writing seminars away are also presently usual. A developing author is able to leave for a sunny season to learn creative writing in some of foreign places such as Paris, Prague, and Dublin. The University of Iowa's Nonfiction Writing Program this day presents its authors study away journal to the Philippines. In 2005, Iowa State University arranged the first worldwide writers-in-the-schools program a kind of aid learning in Trinidad and Tobago where Iowa State former learners are taught creative writing in K-12 schools in a Caribbean country with fundamentally no creative writing curriculum. As creative writing has set up itself as a scholar activity, its courses are

extending, particularly as scholar alternatives extend more commonly.

Scrabble!

1. Make a group consists of 5 students
2. Every person in a group gives the first and the last letter of their names. As the example: Kyo Sohma gives 'k', 'o', 's', and 'a'.
3. Every group should have 20 letters
4. By using those letters, the group writes down as many words as they can.
5. As the teacher says "Time!" all groups should stop writing.
6. Every group reads out their words. The group with the most words wins the game.

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B. THEORY OF CREATIVE WRITING

Creative writing has described itself in obstruction to set up routines in higher education, and this attitude as much as any hypothesis has provided to routines in the homeroom. David Radavich (1999: 108) notes that the 'first wave' of creative authors in the school had an official program which needed to include previously marginalized associations. 'Some writers repeatedly and clearly advanced arranged rankings', he annotates, in addition to scholarly academies, that were viewed as piece of those rankings. The insubordinate opinion developed in a method to teach distinctly different from other educations: no lessons, no tests, decentralized power, and student control of the learning activity. Prior to structure hypothesis acclaimed the emphasis of audience and process, crative writing lecturers

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accepted that writer advantage from an actual and respectable audience for their developing writing. The seminar, as a result, tries to make a kind of literary café in which students seriously analyze the pal's story or poem, identifying how it accomplishes and what the author would do to advance it and presenting view which allows the author to reconceptualize and polish, frequently for a folder of perfected writing.

While various lecturers and tutor-writers apply the seminar the trademark learning distinctively, general routines are extant. Frequently, since students come to the classroom, they get printed duplicates of every student's work to read and comment with mindful, influential comment. To decrease efforts to legitimize the work under analysis and to increase self-analysis, the author stays quiet when other students examine his/her outline. The lecture guides the analysis by asking some questions, holds the annotations set in appropriate and significant principle, and keeps affability and appreciation among students. Together with students, the lecturers give advices to develop not just the part under analysis, but also the way to and comprehension of writing and of the creative stage. Moreover, lecturers work personally with learners while discussions, teach on particular methods, and allow custom writing activities. By maintaining customary, supreme, or accumulative assessment or score of the writing for the end of the scholarly period, the seminar approximate advantages stage beyond work and affirms the complication and time-consuming character of the creative crafts.

While the recognition of creative writing courses has advanced, more course books centering on method have appeared for use close by students' writings and produced literature. The AWP Directors' Handbook advises that undergraduate creative writing programs 'include art and literary texts (anthologies, books by personal writers, literary

periodicals) which present suitable examples for students writing' (2003: 17). A major of creative writing books provide units explaining particular aspects of different genres and present activities to assist students understand these methods. Although course books accept the struggle of expressing foolproof rules, the authors believe would-be authors advantage from direction on work. In her introduction to *Write Away: One Novelist's Approach to Fiction and the Writing Life*, for example, Elizabeth George states that for those who lecture creative writing, 'art is the point', it is 'the soil in which a developing author can plant the seed of her thought to develop it into a story' (2005: x). In addition, Addonizio and Laux say that 'Art supports the devices: knowing how to make a favorable analogy, when to break a line, how to correct and rewrite. Thosw are a number of ways which the ambitious poet should understand' (1997: 11).

Different from texts for other educations, creative writing texts rarely support mentor's versions or opinions which set the directions and activities in theories about learning to write. Being specific about evaluative principles is in the affection of students, but expressing studying goals as well assists legalize the bothersome work that lecturers and students do in creative writing class. Even though monotonous evaluations may have bound sense in deciding if learners will be favorable authors, six local authorizing constitutions in the US need academies to advance, enunciate, and evaluate deals and to advance learners training. The UK possesses the Quality Assurance Agency for Higher Education as its organizing constitution, that needs module-by-module evaluation and outer testers to a larger range which is needed in the US. Essentially, creative writing lecturers and mentor-authors have got control of the approaches whither creative writing is appraised. In creative writing course, scores show understanding and practicer of particular writing methods

along with productive writing. Several lecturers support various and different chances to show ability, along with practices, studies⁸ of published work, and tests or assessments as well as folders of creative work.

While creative writing persists to describe itself as an accurate, college education, lecturers intend to consider the technological and demographic shifts showing up. Online courses along with online journals, blogs, and webs present the aspect of approaching particular readers and asserting theories about what constructs publishing. One of several growths in literary work was in creative writing. These courses bring up queries about who reads the work that is created by writers from now more various creative writing courses. Those shifts present the scope chances to persist to improve the curriculum, to survey the theoretical bases on which the curriculum is organized, and to provide to literary superiority inside and outside of the institution.

C. CRITICAL THEORY AND CREATIVE WRITING

Critical theory is not commonly implemented to teach creative writing, though some courses abide where the division within the⁵¹ is seen as imitation and worthless. The common purpose of the MFA in creative writing is to support an experienced program of study for former learners aiming to improve their skill to create stories, novels, and poems. Although generally allowing students exhaustive workshop or efficient work in their selected¹ genre, the MFA in creative writing asks learners to join that work with a traditional study of literature. Thus, the goal of the MFA in creative writing is not only to support the environment whither students are able to improve their abilities as authors, but also to present learners a theoretical and classical knowledge of their work.

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Daniel Green says a view shared by other seriously experienced creative authors that creative writing may even be the explanation of the questions in the area of English by helping as the basic lens over which literature may be seen and acknowledged, and advises the progress of academic Departments of Creative Writing and Literary Criticism. The University of Luton stated that the realization of that program in 1998 by presenting most of its literary belief in studies in creative writing and media rather than English, properly suspending its Department of Literacy Studies during continuing its creative writing course.

Developing critical theory and creative writing is important to help us improve our writing skill. When we have improved our writing skill, we can upload our writing on Google Blogs or Wattpad so that our ideas can be reached by other people and many people will get inspired. We should remember that when we write something, we have to be critical and creative at the same time so that our writing will be accepted logically by other people.

D. ADVANTAGES OF COMBINING CRITICAL THEORY AND CREATIVE WRITING

There are some advantages that you can get when you combine critical theory and creative writing:

1. You can be a good writer, by combining critical theory and creative writing you can be a good writer since both critical theory and creative writing strengthen each other so that it will improve the quality of your writing. There are so many writers that are known from combining critical theory and creative writing. They are Alexander Pope, Henry James, Coleridge, Samuel Taylor Gertrude Stein, Ezra Pound, Charles Olson, T. S. Eliot, Charles Bernstein, Langston Hughes, Susan Howe, Adrienne Rich,

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Italo Calvino, Kamau Brathwaite, Umberto Eco, William Blake, and many more.

2. Be a creative writing teacher by combining critical theory and creative writing you cannot only be a good writer, but you can also be a creative writing teacher. Isn't that great?
3. You can produce essays, by combining critical theory and creative writing, you can produce essays. Many modern and classic writers that are concerned in the connection between critical theory and creative writing create essays and apply some methods like parody, self-reflexivity, pastiche, irony and other frame-breaking activities to survey metaphorically the creative stage itself. Other writers willfully blur differentiations within genres, and the creative and critical so that their work accomplishes both goals synchronously.

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Most experts in the scope now would accede that the objective of creative writing is to lead, develop, teach and help budding authors for the aim of creating different literature. The duty of the critical theorist is to analyze the signification of work of literature in social, philosophical, psychological, cognitive, historical and cultural backgrounds. Literature is the prime focus of both areas. The logical study of literature by means of critical theory supports classical framework, logical rigor, a sociological background and teacher understanding which would advance any creative author, that carries us full circle to the authentic firm of both field: to maintain the past 'to give it play' by producing different writing today.

E. EXERCISES

1. Explain briefly the history of creative writing using your own words!
2. Based on your understanding, what is creative writing?
3. What is the difference between creative writing and texts for other disciplines?
4. Mention the advantages of combining critical theory and creative writing!

Write about something that you like (person, hobby, food, etc.) at least 100 words!

CHAPTER 2

PREPARING TO WRITE



A. MAKING TIME TO WRITE

One of the first ways to bear in mind is that writers write. You have to be accustomed to writing something every day, although everything you do with the completed part is crash it and cast it off. Writing something, anything, everyday will allow you to develop the strictness and responsibility needed to make sure that you are able to afford a finished script in whatever kind of genre that you select.

1. Giving Yourself Agreement to Write

Since a general misinterpretation except that you are a published novelist, you are not able to be acknowledged as

an 'authentic' author, beginner writers frequently find it hard to assure either their nearest and dearest or, indeed, themselves that their ambition to write must be handled critically. Nevertheless, also a majority of well-known authors had to begin around. Thus, don't be delayed by outer tensions. Convince yourself that your writing is more essential than:

- a. Cutting the grass off
- b. Dishwashing
- c. Washing, cleaning the dust, and planting
- d. Any other related work that will not allow you to start writing.

2. Locking the Door

One favorable Mills & Boon author says that, formerly she had dreamt of becoming a fictionist, she changed a space in her home into a study, latched the door and banned everyone to come in while she was writing. You may not think you should come altogether this far, but it is essential to give a room in your house where you can write and organize a consistent period to work.

3. Making Time

Due to limited time is, may be, the most frequently used reason for not starting to write. It is approved by some reasonable answers:

- a. Having a challenging full-time occupation.
- b. Having a big family.
- c. Having to plant something.
- d. Having too many responsibilities.
- e. Being too exhausted.

4. Building Confidence

- a. Insecurity is the main blunder block for the one who wants to be a writer. There is no effortless method about this, but if you do intend to write, the only choice is to get on and do it. Perhaps doing these procedures can work:
 1. Give a space in your house barely for your writing.
 2. Hold a memo book to write thoughts that you get.
 3. Choose an appropriate period to write every day and conduct it.
 4. Make a time bound to write, for example an hour a day to start with.

B. WHERE DO YOU GET YOUR IDEAS?

After making the settlement to write, discovering something to write about is the next step you have to do.

1. Watching the World Go By

Watch how people act in daily life, writing down thoughts in your memo book when they come off to you. For example, when you go to the supermarker, discover the manner of the other buyers. Talk to the the assistant who packs your shopping for a few seconds. Listen to what they say and to how they say it.

When you travel to work, use your trip time to analyze your partner travelers. Attempt to conceptualize what kind of places that they are from and how they might guide their lives. Wherever you find yourself in during your dialy life, watch the people around you. Not only should you watch, but you should also listen. Writers are horrible listeners and will boldly listen in on the most personal conversations. You can pick up some amazing snip pets that will easily turn themselves into thoughts for all kinds of things, from short

letters to your favorite magazine, actual articles explaining the probably in understandable, to extended works of fiction.

2. Pay attention to the News

Television, radio and newspaper are, maybe, the most plentiful sources of inspirations that you can get. You have to pay attention to unfamiliar news and freaky programs disguised within the main parts. Every kind of things can grab your creativity. As an illustration, a BBC Radio 4 program about the possibly daft issue of making a decision encouraged me to write a short story for Bella magazine's 'Mini Mystery' page. The program underlined the acknowledged pit falls confronting people who desire to make unfamiliar wills and the thought capture my fantasy. After I picked the essential scientific acknowledged facts, I quickly had the protagonist, assignee and terms of the will acutely formed in my brains. From there, it was a brief step to write the story, sending it off to my editor and having it printed.

3. Sources of Ideas

Ideas are easy to find since they are nearby you, if only you are able to drill yourself to discover them. Here are some possible sources:

- a. Airports
- b. Beaches
- c. Public transportations
- d. Cafeterias
- e. Societies
- f. Medical practices
- g. Beauticians
- h. Parks
- i. Markets
- j. Terminals

C. CONSIDER THE VIEW

Several writers discover a writing desk with a good scene is truly disturbing since everything which grabs their eyes can crash their focus or disturb their ideas. Looking at a while, wall with no window which is bare of decoration is the only method for several people to see words contrary to the universe.

Nevertheless, other people think delightful atmospheres affect and stimulate the imaginativr progress. You may get the window into your back yard or the view of the sun rising over your city's scenery gives you the peace and the visional nutriment that you need to write at the best you. When indoor setting is available, real or paper blossoms on your racks or pictures of your current trips or reunion of your relatives would be a meaningful idea to that supreme word or to bind your crime novel's plot. Though your writing field is just a corner of the gallery or an edge of your room, pinning up a calming, motivational, or stimulating sticker or painting, perhaps, what you need to keep those writing ideas flowing.

Alphabet Scavenger Hunt

1. Make a group consists of 4-5 students!
2. Every group must use 26 letters of the alphabet for the scavenger hunt.
3. Members of every group try to find items in the classroom they are able to see that begins with each letter of the alphabet (one item for one letter)
4. The group that has found items for all 26 letters first, reads out their words. If all their words are correct, this group wins. If any are not correct, the game will continue until another group finishes.

D. PRIVATE ROOM

What if you share your room with other people? As an illustration, you and your roommate work in the same table, you for writing and your roommate for taking care of debts and arranging individual documents. Or perhaps others can reach it easily maybe your desk is in the edge of the playroom where your kids frequently have fun or you frequently amuse friends with snacks and movies. By any chance, you will desire to make undisturbed that you get drawers that can be locked or document closets where you can save your things securely.

Nothing worse than finding the pages which spent so much time and exhausting work to write were “moved out of the way” to set a space for a board game, or that the study reports which took several days of calling up and research are common in vision when you need them. Though you should jot all things

down and arrange them over and over as you write, it is important to set the discipline to make sure you will not be wasting your priceless writing occasion starting over what you have written.

In case that you plan for some studies and or interviews, think of placing your writing spot fairly near to the phone. One of the study device among authors is the Internet. Thus, PCs are important with the condition that you are able to control yourself from the hook of online and offline games, and new messages.

E. RESOURCE MATERIALS

Contingent upon the kind of writing that you will do, you will need many reference books like dictionaries, an almanac, a thesaurus, an atlas, fact and trivia books, grammar guides, quotation books, and style guides. Don't forget to add books that you would hold everywhere to use as enlightening models of the kind of writing that you are attempting to create.

To set an exclusive book room economically, try the following ideas:

1. Make a book community and keep common book exchanges; look for genres which take the place of spaces on your racks.
2. Arrange a habitual community book exchange.
3. Attend bazaars regularly.
4. Purchase used resource materials from online sources like Half.com and Amazon.com.
5. Check out discounted and famously bargain-counter book areas at bookstores.
6. Look for the library sale racks.
7. Attend the monthly great library sales.

8. Drop over close secondhand shops.
9. Request books for your birthday.

F. LUXURY WRITING TOOLS

For those of you who are able to have them, these things can exactly make your work more effective:

1. Notebook and briefcase.
2. Facsimile.
3. OCR.
4. Wi-fi
5. Imprinter.
6. Copying machine.
7. Earphones.
8. Comfortable chair.
9. Finest ball point.

You might intend to invest in a Space Pen as well since it allows you to write everywhere (using the wall as a table, writing in high heat or cold, etc.).

G. TEN KEYS TO CREATIVITY

Here are ten keys to creativity that you should remember when you start writing:

1. Interest
2. Eagerness
3. Courage
4. Experience
5. Spirit
6. Broad-mindedness
7. Sene

8. Willfulness
9. A listening ear
10. A clear-sighted eye

H. WRITING AURALLY AND VISUALLY

After you have improved your listening and observant abilities, it can yet be very hard to write them down. Sometimes, phrases which seemed amazing in your mind look boring and colorless as they strike the page.

Extensive explanatory texts, even though attractively written, can be awfully boring with no conversation or communication to make them live. You have to remember that people are fond of reading about people. Thus, though the majority of actual non fiction manuscript can be improved by the insertion of a short conversation with recognized professional or an opinion of someone involved in the displayed issue. In fiction, as well, there is no better method to lead scene, setting, views, smells and sounds than through the acknowledgment of characters in your work.

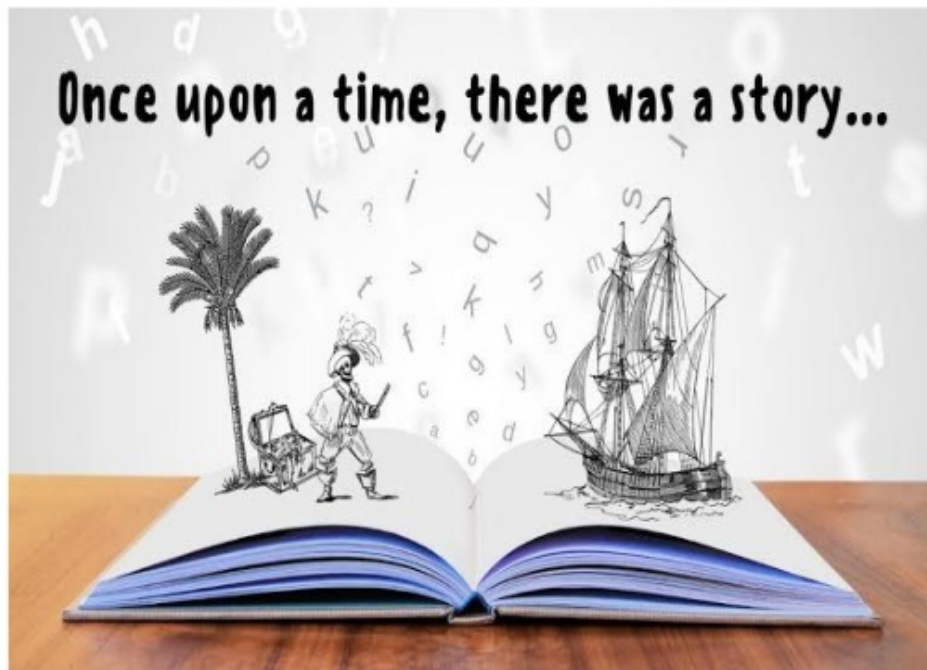
No matter genre that you decide, make sure you understand the real explanation of every word that you use, ask advice of your vocabulary when you are unconfident about the lexicon and spelling of a phrase or word.

I. EXERCISE

1. How to build confidence for those who want to become writers?
2. Based on your experience, where do you get ideas for writing?
3. How to build a personal library inexpensively?
4. Mention 10 keys of creativity!
5. Where is the place you want to visit? Explain it at least 100 words! After that, ask your friend to proofread it!

CHAPTER 3

WRITING FICTION



A. SHORT STORY

Some fiction writers start to write short stories as their first chance into the area of creative writing. You have to remember that writing short stories requires skillfulness though it looks approximately can be done easily. A major of publishers, editors, and authors classify short stories as work of fiction commonly consisted of not more than 5,000 words. The novella is generally known as a longer short story or a short novel consisted of 5,000 to 40,000 words.

In their own ways, both short stories and novels support people understand themselves and the world, but they do so in

considerably unrelated ways. Undoubtedly, the most noticeable contrast is the length. However, it is not the only essential difference. While a novel might focus on one main story and some side stories that can ford a long time, commonly the action in a short story turns around just one event that occurs throughout a short time. Another difference between short stories and novels is the number of the characters. Generally, short stories center on only one or few characters, while a novel may deliver more characters.

Great fiction which consists of no conversation or dialogue, only pure narration, does occur, but well-written, rational conversation can be a good inclusion to the telling of any story. If a plot is settled with attractive, nice characters, it is most likely that readers want to know what they have to say. Conversations provide two goals in a short story, they are to enhance our understanding of the characters and their personalities and to advance the plot. Through conversation, the readers add another essential layer to their ideas of the author's fictional characters, get an understandable thought of the plot as the characters talk about events or problems and say how they feel about them, and readers can differentiate among characters. Conversations are also used to liven up any scene and to give it a better sense of reality.

Viewpoint is another field in which short stories and longer fiction generally diversify. Still another aspect of the short story that is crucial is pacing. Because there are fewer sentences than in a novella or novel, each should move the story forward in some ways. If you take pages to describe the major character and arrange the scene for what will release, time will be out before you get to the major aspects, and the reader will become anxious to discover how the issues will be resolved. Short story authors have to explore their topic and go for it.

To sum it all up, short stories generally have:

1. A simple subject, usually one which lets the story take place within a short period of time.
2. Only a few characters that are quickly developed.
3. Dialogue and action which move the story forward.
4. One point of view.
5. A fast-paced, reader-grabbing beginning.
6. A middle that doesn't ramble but proceeds in a direct route to the end.
7. A strong ending that completes the story and provides understanding and satisfaction.
8. A plot and characters that give the reader insight into the human condition.

The introduction of a part arranges the tone of the story, acquaints the characters, and definitely catches the reader's attention. Decide one of the following jumping-off spots or create one of your own, and write a 1,000 word story that develops the idea. Who knows, you might end-up with a good tale.

B. NOVEL

To nineteenth-century writer Ambrose Bierce, the novel was simply "a short story padded." If you already write short stories or novellas, thinking about a novel in those terms can help to take away some of the doubt and fear you may be having if you're considering this kind of undertaking.

While there are several elements that are keys for every type of novel theme, characters, plot, setting, and dialogue different authors have different ways of mixing these ingredients together. Some lean on a story line, which then determines the characters that will populate it. Others begin with a character or

two in mind, and then develop a story to wrap around them. Some can't stop thinking about a particular piece of conversation, perhaps an angry exchange between a police officer and a motorist that they overheard, and that becomes the impetus for their story. Other writers experience an event or a place that sets their inventive minds in motion. The elements of a novel can come together in many different ways, but it's necessary that every element be strong and work smoothly with all the others.

Early in your writing, you'll intend to think about the center of your novel, or its theme. Every novel has a theme, that is either declared or, more frequently, revealed along with the story. Generally, the theme involves a vision about realationship or about life which the characters in the story find through the conditions they face and the way they respond to them. Themes are all around you. Check your private life, beliefs, and the newspaper. As you think of various themes, write them down and acknowledge them.

Themes often involve abstract ideas. The following lists are based on Merrill Goddard's *What Interests People and Why*.

1. Love
2. Hate
3. Fear
4. Vanity
5. Wrong-doing
6. Morality
7. Selfishness
8. Immortality
9. Superstition
10. Curiosity
11. Veneration

12. Ambition
13. Culture
14. Heroism
15. Discovery
16. Amusement

Most novels consist of two kinds of characters. They are major and minor characters. Major characters are the ones that we learn all about and grow to love or hate, minor characters get much less attention since they are just fillers. Minor characters can also be used to propel the plot because they can arrange tone for a scene in a novel that affects how readers feel about a character in a novel. For example, the novelist may produce a victim for the villain to show how bad the villain is. For characters like this, you'll have to develop a quite complete profile to make the readers know at least a great number of things about them.

The characters in novels cannot be extant in a gap. To turn into concrete, 3D people to readers, they should be put in conditions which allow them to act and respond, move ahead and back, learn, live, and grow. Specifically, they require a plot that is something they need to occur to them.

The plots in novels arrange the field. There are five important elements of the plot. They are:

1. The orientation, here the characters are introduced.
2. A trigger event which agitates the life of major characters and arranges the story in action; generally the trigger event leads problem which major characters should solve.
3. Events which major characters go through on the method to solve the conflict.
4. A climax or moment of a great pressure, when major characters either win or lose at facing the trouble.

5. An anticlimax or resolution, in which peace goes back to major characters' lives.

The plot is the story and its structures are the components. When you analyze the novel that you've finished reading, you can possibly figure out its organization. Analyze the Charles Dickens's classic *Oliver Twist*:

1. The introduction

In the initial event, you see Oliver as an infant, his late mom, the parish beadle Bumble, and the other characters who live in the poor farm where the orphan Oliver is sent to live.

2. The trigger event

An older, starving Oliver makes the horrible fault of requesting the other bowl of mush and is sent away to labor for a coffer maker, he is treated wickedly here.

3. The events

Oliver escapes, follows a group of new bandits who labor for a bandit boss called Fagin, gets caught in his first trial as a pickpocket, is taken home and cared for by the man whose pocket he attempted to take, is retaken by Fagin, shot, taken in by the people whose house he attempted to rob, stalked by Fagin, and met his helper again.

4. The climax

A bandit's girlfriend overhears a plot between Fagin and a man called Monks to keep secret Oliver's real personality (Oliver is the son of his helper's late best friend), and to keep Oliver from gaining the bucks he should have taken over. The girlfriend is assassinated, the bandit kills himself, and Fagin is killed after telling where the documents are which verify Oliver's heritage.

5. The anticlimax

The helper adopted Oliver. Oliver also gets his heritage, and lives cheerfully forever after.

C. POETRY

William Carlos Williams states that a poem is 'an instrument that is made of words'. For the sake of getting the biggest advantage from writing and studying poetry on a postgraduate creative writing program, there are some topics to be carried in mind and acted upon. Some of them are totally recognizable; some may be absolutely unusual for you; and some of them have an implication that may not be instantly specious. They are discussed under many headlines below, but what they have in general is the purpose of encouraging you to recognize your poems not clearly in confinement, but in affiliation to the creativity of poetry as a whole, its manners, history and traditions. The practicing poet has to hold some acts, within them those of analyst, reader, lawyer and, maybe, entertainer.

A general query is "What does make a poem and a prose different?" Prose's vocabulary looks very common to be in a poem, and the topic itself far too run-of-the-mill for the high-minded analysis we want. Nevertheless, the term 'poem' means an area, and like the area on a theater, what you set can be just what you choose you will set. A method of fulfilling such area is to accept a poem as a structure of play where words in conjunction create settings, produce voices, portray times of pressure, big trouble and potential awareness. Prose fiction and journal enhance areas where characters and thoughts spread, problems grow up and may be solved. Theatres play on instrumental, lighting, the visible theater area. The contrast is that, set side by side with other genres, poems afford such impacts with remarkable snap. Words should do what specialists, producers, artists and entertainers achieve, and it can

be done only because spoken and written language, has a wonderful flexibility.

By all of genres, poetry is maybe the least solved in its relation with readers, in several ways the least self-assured. A speculation for this might be that other genres deal absolutely with narrative, whereas poetry as openly noticed does not. We can fix this effect. Nevertheless, first we have to ask if people who read poems do so in the same way, and for the same argumentations, as they watch movies or dramas, or take a sear for long random hours with a part of long prose fiction.

New writers are frequently confused with using recognizable rhyme, but, and there are several acceptable argumentations why. Rhyme has to collaborate with other aspects in poems, with speech, with dramatization, surprise, urgency, and with other features of structure like sentence lengths in poems. Rhyme on its own, rhyme without other aspects in poetry, can be boring, colorless, and has to be skipped. Poems are written in lines of equal or unequal length. Common meter figures the number of stresses or beats for every line and keeps to a constant number five for iambic pentameter, the most common found stress pattern in English metrical verse.

Here are Basil Bunting's recommendations to student poets at Newcastle University in the 1970s:

1. Write out loud since poetry is a sound.
2. Diversify rhythm enough to set the feeling you want but not so as to loose stimulus.
3. Use spoken words and syntax.
4. Avoid adjectives since they bleed nouns. Hate the passive.
5. Throw away embellishment spiritedly, but keep the form. Put your poem away till you get it. Then:
6. Remove all words that you dare.
7. Do it again a week later, and again.

Poetry makes language an experience—of rhythm and sound along with shape and form. 25 creates meaning as well, using impressions we discover in other creative genres, including the dramatic, the use of story, voices and characters. Poems are about actual things, settings and people, and how these settle in our creative lives. It extends our want to find affection, meaning and value in the world around us; at the same time it encounters us with the realities, enlivens and encourages our mind, makes the common unique. Poetry finds relations between meaning and personal feeling. It changes from the common to the peculiar, makes the creative process easier, points out the value and the local. Scan the following QR code to get the example:



People Poems

1. All students are asked to use the letters in their names to make a poem. Every line begins with the letters in their names in order. They only need one word in every line.
2. The words should be related to themselves like something they like to do or their characteristic.

When they have done with the poems, they are asked to share their poems with the other students.

Students are allowed to use a dictionary

For example Haruka might write

Hilarious

Attractive

Responsible

Unique

Keen

Active

D. CREATING FICTION CHARACTERS

1. OBasing Characters On Real People

While questioning writers promoting their current work, they were constantly asked if the characters in their work were based on real people. The response constantly given is 'Not truly'. To make it reasonable, fictional characters should sound real. Readers have to be able to

relate to them and recognize them, but the summary has to be acceptable to project a noticeable representation.

At last, as the typical reader is doubtful to have met her, there is a small point in dependably creating an exactly accurate word-picture of Great-Aunt Edna. Worse still, if Edna had something of an estimation in her day, you could turn out to be bringing about anger and also risking yourself to a potential accusation in case that you get your information incorrect.

a) Mixing and matching

The best method of abstaining this is to arise with a combined response of Auntie that will please curious relatives that she was the idea for the character of your writing, but is far enough ejected to keep you out of the court of laws.

As with an autobiographical tale, mixing and matching strengthens your characters and unexpectedly, usually supports to make them more acceptable.

b) Stereotyping and clichés

Stereotypes can be very effective in fiction. Used with alert, they present a directly noticeable background on which to set up your character. Nevertheless, authors who try to illustrate their own racist, sex is tor socially ordinary pictures in variably bring about anger and these views cannot develop their characterization.

c) Illustrating a multiracial society

As you've read before, the previous chapter (chapter 1) underlined the emphasis of writing about what you know, with the condition which you must not limit yourself absolutely to your own special event. Study takes an essential act in presenting framework material but study alone is doubtful to acceptably counter you

with the vision needed to create characters from sexual, social, religious or general public of whom you have only a cursory knowledge.

As you acknowledge that, for several writers, frankly trying to write from the point of view of a member of the opposite sex can be acutely horrifying, wandering into uncommon cultures and societies can be a formula for trouble. This is a very touchy feature of writing, that has to be considered respectfully.

d) Writing as an insider

Contrarily, privileged information is one of the biggest writing powers that you have. Your story will become perceptibly rational when you can effect a background and culture you know inside out for your settings and characters. We will be looking at political accuracy in the chapter on children's writing but always remember that with no sense of emotions, your characters will be clichéd and lifeless. It is important, as a result, when developing characters that you are able to understand them through your own deep understanding of their actions.

e) Giving them a past

Similar to sensible people, fictional characters don't directly come grown-up. They possess family and past that form their traits and affect their present behavior. As soon as an appropriate character appears into your mind, make sure that you understand what kind of person they are.

2. Involving yourself in your characters' lives

We know that it is essential to give pasts to our characters since it can make them more sensible. It is

essential as well for their childhood and backgrounds to form the base of the inspiration for their deeds.

3. How would you respond if they approached you?

With no sensible characters, a fictional story is boring and colorless. People like reading about people. Thus, the characters that you create must not only be sensible, but they must whip up a response from readers as well.

All characters in a fiction writing should be there for a goal. The characters must not be used to arrange the scene or create a background. If you've put them in a scene, they must act a purpose and with this in mind, you should either beat traced or pushed away by them. If they only have a limited role to play, you may easily get them entertaining or attractive but you must not be uninterested.

When you want to create fictional characters, you should visualize how you directly would respond if you met them on a dark night. Would you:

- a) Escape?
- b) Stop to give a hand?
- c) Be in love?
- d) Be rooted to the spot in fearfulness?
- e) Be filled with disgust?
- f) Kick them?
- g) Avoid making eye contact?
- h) Nod a short greeting and go away quickly?

The way of bearing accurately what kind of response your character would offend is within intercommunication with other characters.

4. Creating conflict

In order to know the emphasis of problems in a fiction writing, imagine the following scenario:

An admirable, noble lassie will celebrate her eighteenth birthday. Her prosperous, blissfully married parents hold a party for her at their estate. Her beloved elder brother telephones to let her know that he is bringing his best friend and partner in his successful law firm to the party. The best friend is the handsome heir to a fortune and a vast estate in the country. Their eyes met, they fall instantly in love to the great delight of their families. They marry, have two children, a girl and a boy and live happily ever after.

E. EXERCISES

1. What is your favorite short story? Give reasons why everyone should read it!
2. What is your favorite novel? Give reasons why everyone should read it!
3. Mention Basil Bunting's suggestions to student poets at Newcastle University in the 1970s!
4. Mention ways in creating fiction characters!
5. Do the following task!

Instructions:

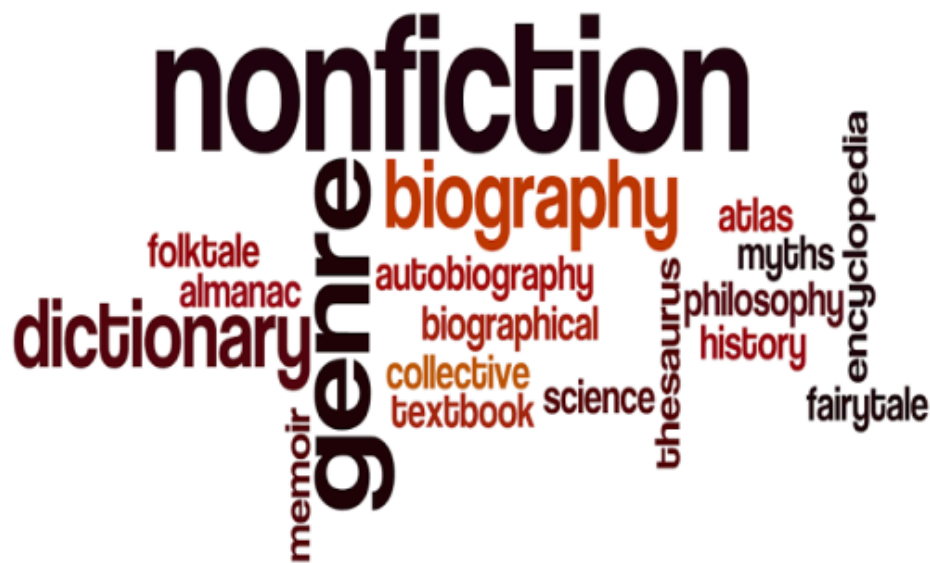
- a) Scan the following QR code!



- b) Watch the video!
- c) Make a different ending of it at least 100 words!

CHAPTER 4

WRITING NON-FICTION



A. RELEASING STEAM

For those who are used to reading newspaper and magazine, the attraction to write about issues in their countries often happens. Therefore, they will think that may be it is good to write critical comments so that an editor will give praise to their words of wisdom. Unfortunately, this is rarely the fact.

Comment columns are commonly written by staff authors, famous columnists or official analysts. These are the experts acknowledged by the media to be proficient to comment on 'life, the universe and everything'. The letters page in any publication is a great method of releasing steam in print. It can also be a method of making money for your work.

If you want your voice to be heard by other people, you settle a bigger opportunity of getting a letter published if you do these ways:

1. Write obviously and tidily or, you can type your letter.
2. Send your letter to the right person.
3. Keep it short and pithy.
4. Make it as topical as possible.
5. Write about something appropriate to the publication's readership.
6. A short word of appreciation for the publication regularly works.
7. Ask the readers to give criticisms and suggestions.
8. Don't deliver the same letter to more than one magazine concurrently. These pages bring about the inference that all letters are from common readers of their publication.

B. CHANGING WORK INTO LEISURE

There are so many magazine titles listed in business directories, a big scale of which possibly presents chances for non-fiction authors.

1. Knowing your subject

Just some of the types into which these magazines fall are listed below:

- a. pets & animals
- b. crafts & amusement
- c. trade & investment
- d. PCs
- e. common excitement
- f. interests

- g. house
- h. motoring
- i. music
- j. athletics
- k. business & artist
- l. transportation
- m. hobbies.

Furthermore, chances for budding journalist can be found in national concern publications, church magazines, local newspapers, club magazines, and many more.

2. Becoming a 'stringer'

In case that you frequently write to the letters page of a magazine about relevant topics for the citizens in your locality, you may be called and asked whether you will become a 'stringer'. It includes paying attention to parts of news and visions on local topics and contacting them in to the editor.

Some common journalists in trade journals start their writing jobs in this way before they graduate to their own common column. Professionals who can represent themselves acutely and be entrusted to create scripts on request are uncommon. Trade journals and small public press are able to present an amazing chance to chase your writing enthusiasm by sharing facts with other readers.

3. Composing an article

Writing about something you like can be a real labor of love. If you have the capability to convey your interest and skill to a like-minded reader, your happiness will be enhanced enormously by knowing your words on the pages of your liked magazine.

Composing an understandable article is not that easy. First you should research your selected magazine and family, arise yourself with the length and way of their articles. Your beginning sentence should give an understandable evidence of what the article is about and once you start to write, keep it relevant and don't get diverted.

Your closing paragraph should make the article orderly back to the opening. You could add to this a list of contests and national events open to real ale brewers and drinkers but very little more would be needed other than some captioned photographs to represent the part. Alluringly, your opening sentence has to be briefer than all the rest and has to catch the reader's notice by directly telling them what the article is about.

4. Expanding your idea

From one article idea can leap some more. Maybe you could pursue the first article with an interview with a brewer and this in turn might lead to a visit to a beer festival and yet another article about that. Before long, you could find yourself becoming a common contributor to all areas of magazines.

C. RELATING YOUR LIFE STORY

One famous non-fiction theme that creative authors enjoy setting about is their biography. Most people have stories to tell, many of them are interesting, even resembling the doubtful. Those who have lived through some kinds of wonderful events naturally intend to write them down, both for their own special delight and to bring a written report for the next generations.

1. Considering your motive

Before starting to write your autobiography, it is important to determine particularly what your motives are. Thus, ask yourself these queries:

- a) Do I have an interesting story to tell?
- b) Is my story standout?
- c) Do I have to face my past for the sake of moving on in my life?
- d) Do I hope to give my family a report of my life?
- e) Do I intend to give aspiration to other people?
- f) Do I intend to get my biography published?

2. Being popular

The fact is that most of biographical work published at the moment notability superstars now in the media, be they models in their early twenties, public figures, famous partisan or well-known names from the field of movie and TV. In comparison to your life, theirs may have been very boring before they were started into the limelight, but it's today that matters and in today's throw away media, popularity is everything.

3. Telling the audience

Some acknowledged biographies go even further than reveal the writer's profile. They present information report of past events and processes that may have been concealed from the limelight.

A biography that offers one of these roles might well be of enthusiasm to a right publisher.

- a) Illustrates an action that has been hidden from the public, for example: sending orphanage children to Australia.

- b) Specifies the writer's comeback from a life, dangerous disease or situation.
- c) Tell a profile of the writer's experiences as a captive, either political or during a crime.
- d) Tells the story of a hijack victim.
- e) Presents facts about the critical moment of the author's life that other people can relate, for example: nursing a hurt kid.
- f) Specifies the sequence of events that led to the writer organizing a worldwide generous organization.

4. Providing a family record

Several creative writers think that the only ambition to write their biography is to bring a family report for the next generations. Written reports will be strengthened by the insertion of captioned family photos and due to the progress of electronic publishing, on fee of a nearly small amount, you are able to get your family history technically published. It will confirm that every information is unified and is delivered in an interesting, user friendly manner.

Go shopping in the writing press to gain some references from famous sources. Nevertheless, don't be enticed to wander into the ranges of vanity publishing. These organizations, intending to present a publishing service for writers, can cost much money for a volume that would charge a reputable printer a part of the amount to produce.

5. Contributing to national archives

One progressively well-known way of documenting your life-story has developed through the fast progress of intermedia like the Internet, radio and TV. There are common attraction, regionally, nationally and on the site for contributions to documented actions not only for radio an TV

program, but also for displays and files to be kept in repositories, colleges and public centers.

6. Fictionalizing the truth

Studying and writing your biography is able to explain the rape tic in more ways than one. For many, it is a way of removing scary experiences, facing their emotions and working their way through bad events. It is also able to present many materials for a fictional novel. While a publisher is rare to acknowledge the real story of a so-called 'common' person, fictionalizing your amazing life in print presents a more acceptable way to see.

7. Changing the names

In case that you really choose to change your biography into a work of fiction, the names and settings of the characters in your writing and their have to be fictional as well. You may also have to change the features so that everything will be more acceptable. Although a sequence of events really occurred, it can become very absurd. Supposing that it is your real biography, remember that whilst reality is usually more eccentric than fiction, for the aims of publication, fiction should become clear.

D. FINDING HILARIOUS MOMENTS

A taste of humor is one of the most valuable benefits that every author can have.

1. Seeing the hilarious aspect

In case that you are one of those blessed creatures who has the ability to see the hilarious aspect of even the most effortful conditions, your writing will enhance a thousand fold.

2. Having fun with your interest

One of authors who has made an outstanding career out of the funny side of his interests is Michael Green. It is recommended for all weekend sailors, His *Coarse* series is recommended to reading for all weekend sailors, rugby players, golfers, and novice artists.

With a natural skill to spotlight how the typical person will experience rain or shine in order to get their favorite spare time. Michael's books hold you cracking up from the very first line, as the opening to *The Art of Coarse Sailing* demonstrates. Scan the following QR code to get the opening of *The Art of Coarse Sailing*:



Michael has a gift for showing the romantic model and contrasting it with the less than amusing facts. More essentially, he has a real interest for and understanding of his topics.

His *Coarse* books are not frankly funny profiles of his journeys, they are really educative and arranged with vivid characters that enhance and add to his bad luck.

Paper Bag Skits

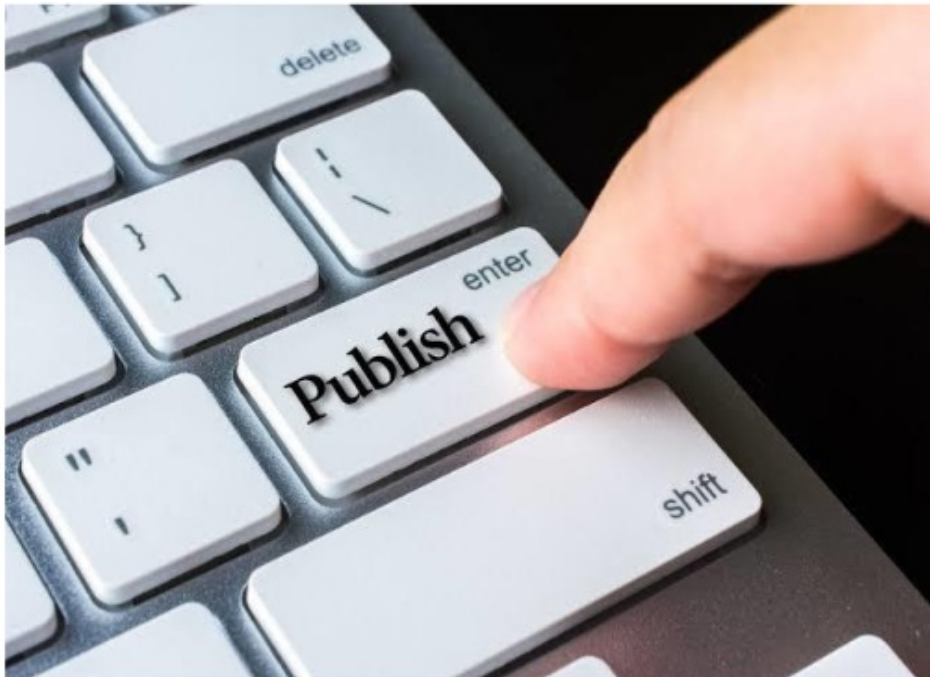
1. Make a group consists of 3-6 students.
2. Every group will get a paper bag that is full with variety things, such as a fork, a pen, a piggy bank, etc.
3. Every group create a skit using all things in the bag. The things may be used as they are used in daily life or they may be used imaginatively.
4. After all skits have been projected and trained, every group presents theirs in front of the classroom.

E. EXERCISES

1. Why mustn't we send the same letter to more than one magazine concurrently?
2. Mention rules that someone must follow when he/she wants to publish his/her letter!
3. Mention one writer who has made a favorable career out of the funny side of his interests!
4. Write down your funny experience at least 40 words!
5. Write your biography at least 100 words!

CHAPTER 5

SENDING YOUR WORK TO A PUBLISHER



A. MEETING THE PUBLISHER'S REQUIREMENTS

Creativity is, definitely, an essential element, but even the most talented writer will be unsuccessful in their effort to acquire publication if they can't accomplish fixed rule. As an illustration, most common magazine and newspaper editors want to be able to contact you through both fax and e-mail and the non-fiction work and aspects that you write for them to:

1. be typed in double-line spacing
2. be written to the stated length
3. contain previously-settled topic

4. have a beginning, middle and an end
5. Show up by a settled due date

Fiction for magazines must be type written, preferably on a computer, in double-line spacing on one side only of A4 white paper. On agreement, you may well be requested to re-send your work via e-mail or maybe on disk. Creative authors who are built up to accord with these modes, stand a much bigger opportunity of getting markets for their writing than those who never acknowledge the qualified needs of writing for publication.

B. FINDING THE RIGHT MARKET

The following magazines mostly welcome good, trustworthy contributors:

1. Club
2. Company 'in-house'
3. Religious
4. School
5. Special hobby

Practical market information, suggestion on writing methods and news of growths in the publishing field can be found in several writing magazines and on the Internet. Subscription addresses and websites are listed at the end of the book.

C. PAYING FOR PUBLICATION

The cost for this doubtful advantage may begin at four digits and can extend over your craziest thought. Horror stories include tales of people selling their houses and all they have to pay for something that is, as far as the commercial book area is bothered, totally useless. In case that you are driven by so many

rejections from authorized publishing houses to consider the world of the vanity publisher, remember that:

1. Their commission is gained from being paid to produce a book; once this part of the agreement is accomplished, they have no need to spend any payment on marketing.
2. Vanity publishers have no responsibility to distribute the book and barely have distribution markets.
3. Books that are produced by vanity publishers generally look amateur and are quickly recognized by book traders who will have little enthusiasm in ordering them.
4. The published books are legally the assets of the publisher; any fees you make are completely to cover the charge of production.
5. Bear in mind that publishers pay you.

D. SELF-PUBLISHING

Self-publishing is different from vanity publishing in that the writer arranges and manages their book's publishing and selling. This includes paying a printer, finding trade markets and handling all the distribution and publicity. It is important that before you start the payment of publishing your own book, you are really sure that there is a market for it.

1. Finding a gap in the market

Most of favorable self-published books are non-fiction and regularly fill a gap in the market.

As an illustration, your profession may include travelling throughout the country. However, since you work for yourself, your allowance may be very tight. Maybe you have developed a personal directory of B & B establishment giving particularly good value for bucks. So many of your friends ask to borrow your directory that you know it has

capacity as a sellable product. You gain quotes from local printers and select the one that will give you the best production at a rational cost.

The appearance of electronic publishing has assisted to lead production expenses decrease. Thus, this may not be too restrictive, but distribution can still be a trouble. Trade markets are unexcited about taking self-published books, so you have to acknowledge arranging a mail order operation. Promote in the right trade press and on the Internet and providing you do not want the project to make you either rich or popular, it can prove to be a highly enjoyable work.

Before setting out the expense of publishing your own non-fiction book, it is important to try an acknowledged publishing house.

2. Publishing made easy

It is worth noting that the combination of electronic publishing and the Internet has caused a main change to the thought of self-publishing. Rather than deal with organizing the publication and selling of your book yourself, you may be allured by several promotions for self-publishing groups in the writing press and on the Internet.

Moreover, the services on offer area from evaluating, editing, lay out and publicity to marketing and Internet sales through their own online bookshops. Some even give suggestion on organizing book launches and bookshop signings and promise you distribution through online bookstores such as amazon.com. Book lists and resume's of their real writers may be quickly accessible on their websites, in addition to submission guidances for novice writers.

Nevertheless, in case that you want to 'self-publish' your script through one of these groups, it is necessary that you

confirm their accreditations thoughtfully to assure that they are not frankly vanity publishers in an updated, online mode. In case that your thought is great and you are persuaded that there is a market place for it, then the first thing you should do is contacting an appropriate publisher. Market research is important to make you familiar with the form and length of similar books.

When you are sure that you have acceptable materials to sell your thought, make a list of appropriate publishers and telephone or write an initial questioning letter asking whether they would be ready to acknowledge your proposal. If the idea is powerful enough, you will be asked to send your written framework based on the publisher's house custom. Reliable publishers will generally react fast, most likely in 4 to 6 weeks. If they haven't responded in more than three months, you can try to call them and ask your framework to be turned.

E. GETTING PUBLISHED

If you would like your work to be published, it's time to gear up for the business of getting it into print. That's right: business. To make it happen, you will need to put in a huge amount of work as well as have determination, patience, and, in some cases, luck.

1. Making It Happen

If you've never been published, you may believe that it's an easy step from completing your manuscript to the glamorous world of speaking tours and press interviews, perhaps lunching at chic restaurants with your agent or making an appearance on the Today Show to tout your book. Submission acceptances and publication contracts do happen, to first-timers as well as experienced writers, but

only if you make them happen. If you choose to seek out an established publisher rather than publish your work independently, you need to keep in mind that publishers are in business, too not only to put beautifully crafted words into print but also to make money doing it. Publishers seek out work that will sell well, whether it's a travel article or a short story or a romance novel.

But even if your work meets every publishing criterion it's brilliantly written, it would appeal to a wide audience, it could be sold through a variety of outlets, you have solid credentials it still may not be gobbled up. Often, the decision on what's published has much to do with timing. A magazine you submit to may have just published an article on the same topic; yours may be better written and more engaging, but the magazine won't cover the same area again for some time. Or the editor may have set the topics for the next several issues, and yours isn't one of them. Or he may just not be interested in the subject you wrote about. A book publisher might love your writing but be on the lookout only for books covering the latest hot topics. While top-notch writing is important, having your work accepted by a publisher also involves dealing with many issues you can't control.

2. To Copyright Your Work

If you want to play it safe and copyright your work, you'll need to fill out an application form and send it to the Copyright Office with a nonreturnable copy of your work, along with \$35 to \$65, depending if you how you file (paper filing, paper filing³³ with QR code and shipping label, or electronic filing). Write to the Library of Congress, Copyright Office, Register of Copyrights, 101 Independence Ave., S.E., Washington, DC 20559-6042⁴². You can also download forms from www.copyright.gov. The website also offers additional

copyright information, which you can also receive by calling (202) 707-3000.

Once your work is copyrighted, whether you register it or not, it's a good idea to include the copyright symbol (©), the year of copyright, and your name on any work you have published. In most cases, copyright protection extends for the lifetime of the author plus seventy years.

3. Other Copyright Issues

Here is what else you should know about copyright laws and practices.

a. Work for Hire.

If you write a piece under a "work for hire" arrangement you're paid a one-time fee by a company and receive no royalties the company, not you, owns the work. The company will hold the copyright.

b. Serial Rights.

When you sell a piece to a magazine, you retain the copyright. The magazine buys either the first or second serial rights. The first serial rights allow the magazine to be the first-time publisher of the work; the second serial rights are sold when the piece has been published before.

4. Getting an Agent

Once you've become known as an author or developed an audience, you may want to seek out a literary agent to handle your nonfiction or fiction book idea or screenplay concept. While most poets, short story writers, and nonfiction article writers don't need the services of an agent, publishing-minded book authors and screenwriters can benefit from working with one.

But just what do literary agents actually do? And is it worth the 15 percent or more commission they'll get

from you for selling your proposal? Agents work for the authors they represent. They counsel and advise, give feedback, help with book or script development and the proposal, work to sell their authors' books or screenplays at the best terms possible, and then handle any author/publisher or screenwriter/producer problems that come up after the sale. Your agent can become a great partner and guide your work as well as look out for your best interests.

5. A Connection to the Publisher

One of the key things agents do is get your work seen by an editor, publisher, or producer who is likely to be interested in it. Agents generally spend much time developing relationships with editors and publishers and learning who handles what type of work. When they take on an author, they know who to approach with that author's material⁴⁷ and have already opened a communication channel. Often publishers won't even look at work that isn't submitted by an agent because they believe unrepresented authors have probably been turned down by several agents, and that signals to them that the work is not what they're currently looking for. Agents act as screens for publishers as well as conduits for hot ideas and fresh faces like yours!

6. How to Find a Great Agent

Often you'll hear about a good agent from another writer, and some represented authors may even set up a meeting for you with their agent if they believe your work is promising. Writers' workshops, conferences, and classes are excellent places to learn about respected agents. You can also locate agents in several printed resources, including the Writer's Market; The Everything³⁶ Get Published Book; the Literary Market place; The Writer's Guide to Book

7. What Should You Look for in an Agent?

First of all, you want a representative who is excited by your work and shares your vision. When you look for an agent, double-check that the agent handles your type of material. Don't send a letter about your romance novel to an agent who handles only nonfiction. You also want someone who knows the publishing or screenwriting industry intimately and keeps up with changes in both "hot areas" and personnel.

Finding an agent with a good track record is also important; you can ask for a list of recent sales and the agent's client list. You also want someone whose personality meshes with your own; if you're going to be working together, perhaps for a long time, it's important that you get along and that you agree with the agent's way of doing business. Your agent may not hold your hand agents are often kept very busy working with a good number of clients but she should respond quickly to your questions and be accessible.

Finally, a good agent will not charge you a fee to read your manuscript. To check if anyone has made a complaint about an agent's operation, you can contact your local Better Business Bureau.

8. Self-Publishing

Self-publishing is not for everyone, and it's definitely not for you if you want writing to be your only business. But many independent publishers find the satisfaction of taking their work to the next step placing their words on handsomely bound pages that will find their way into the

hands of eager readers a rewarding conclusion to the writing process.

Here are some tips to guide you through self-publishing and promoting:

- a) Self-publishing a book can cost from hundreds to thousands of dollars. Spend as much as your budget allows to produce a quality book; an attractive, well-designed book will be much more appealing to potential readers than one thrown together with shoddy materials.
- b) Some authors handle every stage of self-publishing except the printing. But if your editing and proofreading skills aren't the best, consider hiring a professional; you don't want to end up with a great-looking book filled with typos and grammatical errors.
- c) Shop around for whatever parts of the process you hire out. Prices can differ widely among printers, editors, designers, and marketing professionals.
- d) Apply for an International Standard Book Number (ISBN) prefix for your book. You can apply at www.bowker.com, a publishing information site. Or you can visit www.isbn.org and follow the application process. You can also apply at this site for the QR code you'll need for bookstore sales. Some self-publishing companies will get an ISBN for your book.
- e) Contact the Library of Congress for a preassigned card number. The address is 101 Independence Ave., S.E., Washington, DC 20559-6000; the website is www.copyright.gov.

To promote your work:

- a) Send releases to newspapers, magazines, newsletters, and writing-related websites.
- b) Organize readings and book-signing parties.
- c) Ask to speak at community or club events.
- d) Prepare and distribute media kits that include your bio, a photo, a fact sheet about your book, clips of reviews, and copies of any articles you've written.
- e) Contact local TV and radio stations about doing an interview.
- f) Post notices in book stores and on your website.
- g) Send notices to everyone you know.
- h) Send review copies to anyone who writes about books.
- i) Find a well-known authority to endorse the book.
- j) Make T-shirts, pens, or bumper stickers that keep the book's name in front of people.
- k) Do it all again, and again.

Crazy Word Chains

1. Students are asked to take a seat in a circle.
2. Students clap a slow rhythm.
3. The first student says any word to the time of the rhythm.
4. Then, the next student should say a word that starts with the last letter of the previous word.

For example:

ORANGE . . . EASY . . . YELLOW . . .
WOOD . . . DREAM . . . MANGO

5. The game will start over when a student miss a turn or says a wrong word.

F. EXERCISES

1. What is self-publishing?
2. How to copyright your work?
3. How to find a great agent?
4. Mention some tips that can guide writers through self-publishing and promoting!
5. Give reasons why you want or don't want to publish your work!

CHAPTER 6

TECHNOLOGY AS THE TOOL OF CREATIVE WRITING



A. TECHNOLOGY CHANGES WRITING

What do you think when you hear the word technology? A computer? A camera? How about chair and table? Do you think they are technologies? Well, technology can be defined as things that are created by humans to make our lives easier or to solve real-world problems. For example smartphone, we can use it to communicate with friends, get information on the Internet, etc. Pencil is also a technology, we use it to write. Therefore, we can conclude that technology can be anything created by humans to

make our lives easier. Let us back to the previous question, are chair and table technologies? The answer is yes, they are. Computer and camera are modern technologies, while chair and table are traditional ones.



Traditional technologies



Modern technologies

Modern technology has changed many things in our lives including communication. Today we can spread information to the whole world within seconds. The writers also feel this change. Writer used to take notes with a pen and paper, but now they have evolved to type their ideas on laptops, tablets, and smartphones. There are some ways in which technology has changed writing. They are:

1. Creativity

Long time ago the classic writers only got inspired from their social and physical environment when they wanted to write because they could not access the large information that modern writers can. The classic writers could organize their ideas consistently since their information that they got were limited.

Unlike classic writers, modern ones get ideas easily since they can easily borrow ideas from other writers or

copy paste from the Internet, organize them, then present them as their original ideas. This ease sometimes be a problem because if there are so many ideas that the writers ⁷st, organizing them consistently will be a challenge.

2. Proofreading and grammar

When new communication technologies have not been introduced, classic writers did not depend on any programs to make sure whether their grammar was right or not. Thus, they check it themselves by reading word by word to check the grammatical errors. In this case, the writers should study all the rule of language before writing.

Unlike the classic writers, the modern ones study all the rule of language through computers programs because many of them ⁷re on those programs to check the grammatical errors and to proofread their writing.

Grammar checkers are fast and occasionally more precise than the writers. However, they cannot check the coherence of the ideas and only writers can.

3. Research

Modern technologies have helped writers improve their quality of work because writers can find and get ideas on the Internet easily whenever and wherever the writers are. The writers can also improve their quality in writing by comparing other writers' styles of writing in the different ⁷part of the world.

4. Volume

Another benefit of new technologies is that they help the writers finish a lot of volumes of their work ⁷st. Not only that, but new technologies also help the writers publish their work faster and share it with people across the world.

7 5. Copyrights

Many writers have no mastery of their work once they share it online. Although copyright laws exist in every country, it is very hard to track how every written piece is used all over the world. Some people copy materials beyond the writer's mastery. Therefore, many writers do not share their work online, but prefer the traditional way of writing and publishing either fictional or non-fictional books to protect their copyrights.

It cannot be doubted that modern technologies have changed writing. As responsible people, we have to use them wisely.

B. ADVANTAGES AND DISADVANTAGES OF MODERN TECHNOLOGY IN WRITING

There are some advantages of modern technology in writing that we can get. They are:

1. We can get ideas easily

Technology helps us get ideas easily. As long as our smartphones are with us, we can look for inspirations on the Internet wherever and wherever we are. This condition is very helpful for us.

2. Our work will not lose easily

Have you ever lost your work when you wrote it on paper? It is terrible, isn't it? Now, we have to be grateful that when we use digital technology we don't have to be worried about losing our work since we can backup our files on Google Drive.

3. It is easy to edit our work

Nowadays, it is very easy for us to edit our work. We can add or insert pictures in our work and we do not have to be

worried about having some typos in our work because our computer or laptop is smart enough to check spelling error in our work.

4. It helps us improve our research skills

Have you ever looked for information on the Internet for your writing? If you have done so, that is great because by doing that, it will improve your research skills. It happens because every time you look for information or ideas on the Internet you will be accustomed to it so that looking for information or ideas on the Internet is an easy thing for you.

5. It helps us improve our creativity

New technology helps us improve our creativity. Before writing, we usually look for inspirations on the Internet by comparing others' ideas. By doing so, it will improve our creativity unconsciously.

6. It help us revise our work fast

One of modern technology that we can use to revise our work is grammar checker. Grammar checker is very useful for us to check our work. However, don't rely on it too much. Before you check your work on grammar checker it is better for you to check your work yourself first.

7. It saves time

Modern technology helps us save time. Instead of writing on paper, we can type on laptop and of course, it is faster. Not only that, but we can also revise our work on the Internet so that we do not have to be worried about wasting our time and we can do another work that has not been done.

Not only advantages, but modern technology also brings disadvantages when it is not used wisely. Here are some disadvantages of modern technology:

1. It makes us lack of focus

One of modern technology's disadvantages is that it makes us lack of focus. For example when we want to look for ideas on the Internet usually we will forget our environments, whom we are with, where we are, etc. That is very bad. Therefore, it is okay for you to use modern technology, but you have to stay focus!

2. It makes us rely on it too much

Modern technology makes us rely on it too much and it leads us to be addicted to it. Becoming tech addicts is not good because we will think that we cannot live without technology and everything can be done by technology. Of course that mindset will lead us to become lazy people. Therefore, don't rely on modern technology too much.

3. Plagiarism

The easiness of getting references for your writing is very helpful. However, there are some people who just copy others' work without changing any words in it. It can be called as plagiarism. Plagiarism is not a good thing to do because it is the same as stealing someone's work. Therefore, we have to avoid it.

4. Automation

It cannot be doubted that modern technology automates everything. However, we have to be worried about it since it can lead us lose creativity.

C. HOW TO USE TECHNOLOGY EFFECTIVELY IN WRITING

As you have read before, having technology with us does not mean only advantages that we can get, but also disadvantages. The advantages and disadvantages have been mentioned in the previous material. Here, the question is 'How do we use

technology wisely in writing?' Well, in this book we have some tips for you to use technology wisely in writing:

1. Do not let technology control you

Nowadays many people are addicted to gadget, aren't they? This happens because they let their guard down. When they use technology they will forget everything including times. Thus, don't let technology control you, start by now use technology when you need it, may be when you want to search references for your writing, publish your writing, etc. Don't waste your time being controlled by technology because time waits for no one. Once you waste your time, you cannot repeat it. You have to be the one who controls technology and don't ever let technology control you.

2. Do not rely on technology too much

Have you ever checked your grammar through grammar checker? Do you often do it? If your answer is yes, please don't always rely on it. You can use it sometimes, but don't rely on it too much. It is better for you to check your work yourself because by doing it you can also learn rules of language, isn't that great? Moreover, when you rely on technology too much, you will be a lazy person. You will think 'When technology can do it, why must be I?' So please don't rely on technology too much like grammar checker. When you can do it, do it yourself.

3. Stay focus on your environment

Many people lack of focus when they use technology. Have you ever been ignored by your friends when they use their smartphones? It is awful, isn't it? So when we use technology we have to be aware of our environments. If we talk to our friends, we have to respect them by listening to them. It is the same as when you look for ideas on the Internet. When you are looking ideas on the Internet, don't

get carried away. Stay focus on your environment and remember these things: If you are thirsty, drink; If you are hungry, eat; If you are sleepy, sleep. Don't force yourself because you are not a robot!

4. Avoid plagiarism

We often come across people who just copy others' work without changing any words in it. That is not a good thing to do because it is the same as stealing someone's work. If we want to get ideas from others' work on the Internet, at least we have to organize it well by paraphrasing their work so that we can present our original ideas.

By using those tips, you are expected to use technology wisely to improve your quality of writing.

D. TECHNOLOGIES TO IMPROVE OUR WRITING

Long time ago the classic writers used a pen and paper to write their work and losing their work became a common thing for them since they wrote it on paper.

In this modern era, there are some modern technologies that we can use in writing and we do not have to be worried about losing our work since we can backup it. The modern technologies that we can use are computers, laptops, smartphones, and tablets. Those modern technologies are very helpful for us because we can type our work and find information easily when we use them.

1. Computer



2. Laptop



3. Smartphone



4. Tablet



In this book, we provide some sites for you to help you get inspired, create and present your writing, and publish your writing.

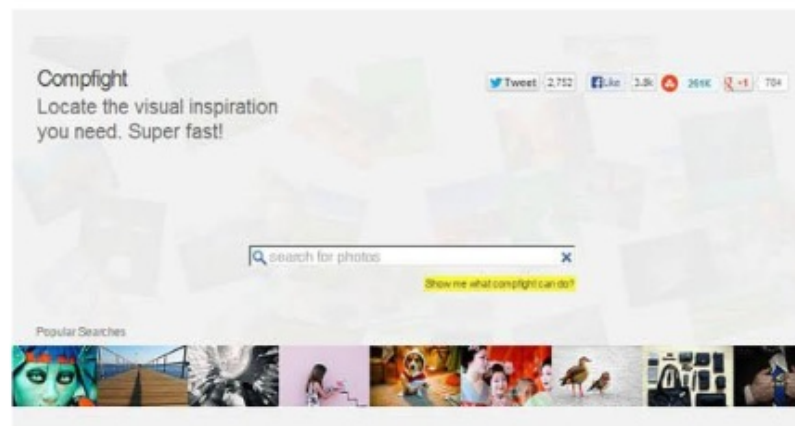
Here are some sites that can help you get inspired:

1. Watch documentary



The <http://watchdocumentary.org> site provides many documentary movies, series and episodes across a multitude of subject areas. You can get inspired by watching movies there so that you will easily get ideas for your writing.

2. Compfight



Sometimes we cannot download images because of copyrights. If you come across that problem, you may check the <http://compfight.com> site because it provides so many images for your writing which you can use for free.

3. Be Happy



If you want to look for some inspiring quotes for your writing, you may try the <http://behappy.me> site because there are so many inspiring quotes.

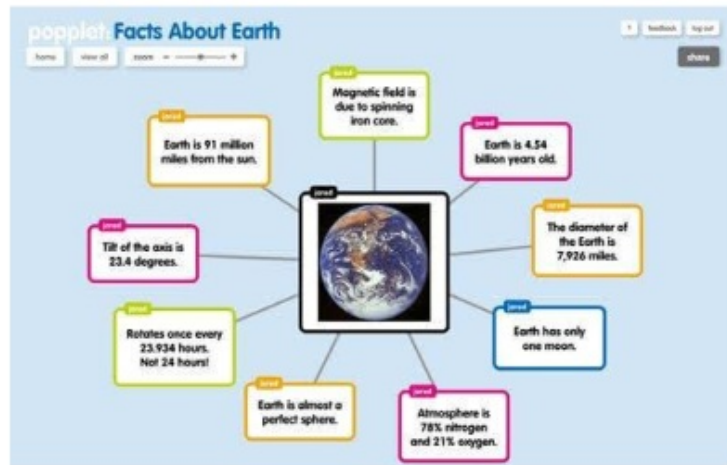
Here are some sites that can help you create and present your writing:

1. Storybird



If you love to create visual stories, Storybird is a good choice for you. You can create your visual stories here for free and that is amazing. You have to try it!

2. Popplet



Well, Popplet is one mindmapping tools that we can use for our writing. It is an amazing tool to mindmap our ideas before we start writing and the good news is that Popplet very easy to use. It's so simple to use and effective too.

3. Book creator



For those who use iPad, you may try this application. You can use this application for free at the first time, but you have to pay some money for the next use.

4. Strip generator



One of tools to create comics is Strip Generator. You may try it since it is very easy to use it.

To publish your work, you may try these sites:

1. Lulu.com



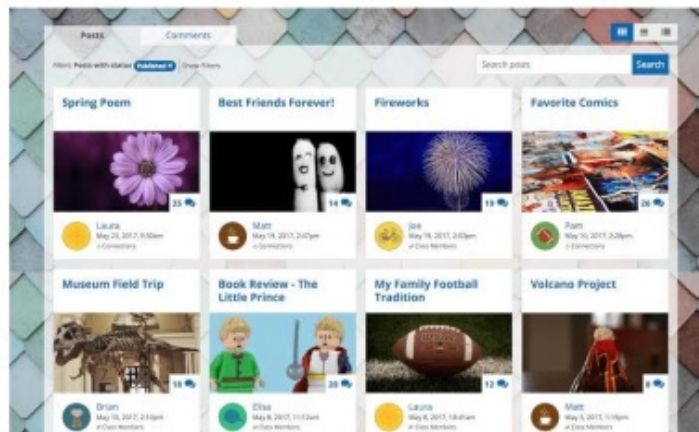
2. Issuu.com



3. Youblisher.com



4. Kidblog



Twenty Questions

1. The teacher chooses anything that people might be familiar with (e.g. apple, banana, Joko Widodo, teacher, etc.).
2. Then, students should try to guess the thing or person, but they can only ask "yes", "no", or "I don't know" answers. For example, "Is it a fruit?" "Is its color is yellow?" "Is it sweet?" Etc.
3. The game will end if students have asked twenty questions and no one has guessed the correct answer.
4. If a person guessed the correct answer, that person can choose the next thing to guess.

E. EXERCISES

1. What is technology?
2. How does technology change creativity?
3. Mention advantages and disadvantages of modern technology?
4. How to use technology effectively in writing?
5. Mention some technologies to improve our writing skills!

CHAPTER 7

SCAFFOLDING WRITING SKILLS

*Students don't always
need more instruction.*

**Sometimes they just
need more support.**



A. SCAFFOLDING IN WRITING

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What do you think when you hear the word scaffolding? Most of us must think of new office building going up, or else aging tower needing repair. However, scaffolding here has nothing to do with those things. Wood, Bruner, and Ross (1974) defined scaffolding as instruction or assistance that is supported in a learning setting to help the students achieve the level of understanding that is thought to be impossible for them to achieve without assistance.

In an education context, scaffolding is a process by which a teacher supports the students with an interim framework to learn. This method can encourage students to develop their own initiative, ambition, and ability. When students have built knowledge and developed skills on their own, the framework will fade away because students do not need it anymore. In English teaching, scaffolding can be applied in all skills (listening, speaking, reading, and writing)

In an English writing class, scaffolding can be defined as a method that is used to make students participate in writing activities. Here, students are allowed to complete the assignments by themselves as much as possible. The teacher only tries

50 The implementation of scaffolding method is adapted from Northern Illinois University, Faculty Development, and Instructional Design Center. It starts by teaching the characters of recount text. Recount text has three parts of general structure. They are orientation, sequence of events, and a re-orientation. This method encourages students to think on the flow of a recount. Every part of recount has an essential point that can be summed up into an easy form so that the students can memorize it easily.

Penny Story Telling

1. The teacher will collect a number of pennies with various years on them.
2. Then the teacher passes them out so that every student gets one.
3. The students are asked to make a story that is related to their lives in the year that is on the penny that they get. For example the year on the penny is 2000, the student should think of something that happened to them at that year.

B. IMPACTS OF THE SCAFFOLDING METHOD FOR STUDENTS IN WRITING

There are so many positive impacts of scaffolding for students in writing. Researchers agree that scaffolding affords the improvement of students' writing skills. Haliday in McKay (2006) states that the scaffolding method in the classroom helps students learn how to use the target language. The accomplishment of scaffolding depends on how the teacher manages the classroom.

As you have read before, once the students have improved their writing skills, the scaffolding must be removed. The importance of its application is on its temporary help that will fade away along with the students' improvement until the students can be independent reach their goal in understanding the goal of their study. It is proved by how the scaffolding is described by Majid and Stapa (2017) as the continuous discharge of the teacher's assist that is supported through modeling, instructions, feedback, and questioning.

The scaffolding promotes learning autonomy. According to Thanasoulas (2016) promoting learning is the capability to control someone's learning that gives positive effects to the students. Scaffolding writing also leads students to be independent and know how to succeed in learning.

Moreover, according to Padmadewi (2016) the scaffolding method guides students to gain awareness self-confidence and dependability since they get capacity to select on topics that will lead them to raise their freedom. Thus, the scaffolding method should be applied in accordance with students' progress.

Stuyf (2002) says that the scaffolding method supports activities and assignments that:

1. Lead the students' enthusiasm correlated to the assignment.
2. Shorten the assignment to make it easier and more attainable for the students.
3. Provide instructions to help the students focus on attaining their goals in learning language.
4. Release frustration in the classroom.
5. Form and acutely define the beliefs of the creativity to be accomplished.

Thus, the scaffolding methods can be accepted to release students' stress in the English writing class because the students participate in supportive atmosphere, students can also be motivated in studying, and get less pressure in doing the writing assignments. Moreover, by learning through the scaffolding method, students can experience the writing process and get help, when they need it.

Laksmi (2006) states that when students experience the writing process, it raises students' spirit in writing and helps them do their work. Students don't feel frightened of the criticism and judgment of their work as well since the teacher

support and give them motivation. Therefore, it cannot be denied that the scaffolding method can develop students' writing skill.

On the other hand, the scaffolding method also has disadvantages. According to Rachel and Van Der (2002), the disadvantages of the scaffolding method are:

1. Time-consuming

Implementing the scaffolding method in a large class will be a challenge for teacher since he/she should know every student's need. Of course, that will be awfully time-consuming.

2. The teacher cannot implement it effectively

Another disadvantage is that the teacher cannot implement the scaffolding method effectively if he/she does not get trained properly. Therefore, before implementing this method in the classroom, the teacher should be trained to make the scaffolding method run effectively.

3. It is difficult for teacher to implement

We know that in the scaffolding method, the students are allowed to make mistakes or errors. This may lead difficulty for the teacher since he/she has to help them in their mistakes or errors.

C. WAYS TO SCAFFOLD WRITING

There are eight ways to scaffold writing, they are:

- 5
1. Sentence frames

Sentence frames are organized well. They are essentially sentences with fill in the blanks which help learners at the prior levels of language skill. Look at the following examples of sentence frames!

A ____ is larger than a ____.

Widya is the ____ student in the ____.

2

There ____ a ____ in the ____.

If I ____ a President, ____ would build a ____.

I ____ to school at ____, yesterday.

She is a ____, while he is a ____.

He ____ newspaper every day in the ____.

2. Sentence stems

Unlike sentence frames that provide sentence i ⁵ a tight grammatical structure, sentence stems provide base of sentence and it is not a complete sentence and students have ⁵ continue it with their own thoughts. Look at the following examples of sentence stems!

Based on that argument, it can be concluded that

At the first I thought, but now I think

However, and are completely different because

I disagree with because

They cannot meet because

Life is about

3. Exemplars

Exemplars are also called as mentor texts. They are high-quality writing models for students. The main sources of exemplars are usually adult-authored books or articles, but using student-authored examples is also effective because it makes the goal n ⁵ more achievable for students. Exemplars arrange students for success since they show ⁵ students what the goal is, that makes it easier to attain.

4. Interactive word walls

Interactive Word Walls (IWWs) provide ⁵ vocabulary and visually supported with graphics and genuine object. They can be used as scaffolds ⁵ for writing in every field since the students are able to take the language from the unit-based word wall and use it in their work easily.

5. Model writing

Model writing is like the Read-Aloud so some people call it Write-Aloud. The teacher has the chance to 'think aloud' and models what productive writers do rationally in front of the students. This assists to make the writing process visible for the students since they can see how an idea progresses from the abstract to the actual part of writing. Modeling writing assists students advance the language of the domain. For instance, when the teacher models how to write a narrative text, the teacher can share the general structures of narrative text and vocabulary that is usually used in a narrative text. This modeling process helps students as they start writing on their own.

6. Quick writes

It is a powerful way for the students to practice quick, daily writing since not every part of writing that students do should be lengthy. By doing that, the students can practice their writings in a low-stress atmosphere because long and pages of writing can be a burden for them sometimes.

7. Language experience approach

Language experience approach is a technique of shared writing that the students and the teacher write as one after a shared experience. This method builds society, modeling, and increases students' encouragement. Here, students listen, speak, read, and write.

This method starts by sharing experiences such as having a trip to, watching a great movie that, etc. After that, the students share their experiences with their partners and arise with sentences to share with the teacher. Next, the teacher leads the class in making a text about the experience on chart paper as students share their sentence with him/her. After the teacher writes every sentence, the students will read it aloud together. When the shared writing is finished, all students read the whole part. Finally, the

teacher leads the students discuss organization, revision, and editing. Students can advise to add, delete, and change sentences, words, or punctuation.

8. Mentor sentences

Mentor sentences are sentences that the students try to imitate. The teacher can choose sentences from Read-Aloud or he/she can create his/her own sentences that are relevant for students.

For example, the teacher's sentence is, "Now that the semester is over, I am going to take a few days and then visit my grandmother in Italy." First, the students read it together. Then the teacher asks the students to discuss the sentence with their partners. The teacher calls the students one by one then asks what they noticed and what they observed about the sentence. Some students notice that there was a comma in the sentence. Some students notice that there are two tenses in the sentence and the teacher asks how they knew it. Then they say, "Because it uses 'is' for simple present and 'am + v-ing' for present progressive." Other students notice that the sentence is **5** the two sentences stuck together. Then the teacher explains **that the first part of the sentence** is not **a complete sentence** so that it has to **5** be followed by the complete one. Finally all students write **their own sentences modeled after the teacher's sentence** by using **this frame**:

Now that ____ is ____, I am going to ____ and then ____.

D. EXERCISES

1. Based on your understanding, what is scaffolding writing?
2. Mention the advantages of scaffolding writing!
3. Mention the disadvantages of scaffolding writing!
4. Mention some ways to scaffold writing!
5. Fill in the blanks with words or sentences that you think appropriate!

Once upon a time _____. The villagers lived happily at _____. However, there was _____ who _____. He cursed _____ into _____. _____, there was _____. The _____ broke _____. Finally, _____.

CHAPTER 8

JOURNALS



A. CREATIVE JOURNALS

A journal is a great thing that you can use to maintain your creativity alive. One of journal types is a creative journal. A creative journal is a journal that focuses on helping you to resolve problems, brainstorm ideas, and practice creatively. Here are some reasons why a creative journal is important:

1. It helps you practice and improve your skills

A creative writing can help you practice and improve your skills. There will always be new things to learn and current skills that have to be maintained. You will improve your skills gradually by writing your thoughts down and practicing your drawing in your creative journal.

2. It has multiple uses

We can use a creative journal in many different ways since it tends to be disorganized if we compare it to a standard journal. You can turn it into a:

- a) Sketchbook
- b) Notebook
- c) Scrapbook
- d) Day planner

3. It is ideal for brainstorming ideas

A creative journal can also be used to brainstorm your ideas. Sometimes it is difficult to know what to write about (writer's block). Thus, you can use creative journals to write your ideas. Free-writing can be an effective way since it will help you get the creative ideas flowing and it will also help you to overcome the writer's block.

4. It silences your inner critic

It cannot be denied that your inner critic can kill your creativity since you think everything that you create seems to be wrong. Therefore, a creative journal can help you silent that inner critic. It is an ideal area where you can write creatively without being judged.

B. HOW TO START CREATIVE JOURNALS

1. Determine how to use the journal

Determining how to use the journal is the first step that you have to do. Consider these things:

- a) Will you use the journal as the place to write down your ideas?
- b) Will you use the journal as the place to practice your skill and creativity?

- c) Will you use the journal as tge place to decide goals for your creative projects?

2. Consider free-writing

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Practicing free-writing is one of the best ways to start a creative journal. Here you can write down whatever in your mind without being judged.

3. Questions to ask yourself

If you are not appealed to free-writing and you need more prompts to get you started, there are some questions that you can ask yourself:

- a) What scares me?
- b) What encourages me?
- c) When was the last time I had fun?

Those questions can be great prompts to help you start writing. By just responding those questions supports you release your creativity.

C. JOURNALING IDEAS

1. Drawing

You can draw whatever you can in your creative journals. Just let it flow and express yourself through drawing as much as you can.

2. Record your hopes, fears, and anxieties

The other journaling idea is writing down your hopes, fears, and anxieties because it can help you overcome writer's block. This happens because when you write your hopes, fears, and anxieties, you will know how you felt and what you experienced at that time. This can help you get more ideas to write.

3. Use mixed media

To inspire your creativity you can use mixed media for your creative journal like pictures, ticket stubs, and drawing.

4. Use the power of music

You can get inspired by just only listening to music. How does it happen? This happens because by listening to music you can feel so many emotions flowing through your mind. Ideas will suddenly leap at your mind and you will know what you want to write about easily.

D. DIALOGUE JOURNALS

A dialogue journal is a casual written conversation between two or more people about common topics and it can be conducted. In the classroom atmosphere, usually it happens between a student and a student or a student and a teacher. Not only improving the writing skills, but this method can build student-student and teacher-student relationships since the interactions continue over time. Dialogue journals can be conducted by using notebooks, letters, e-mail, Internet based conversations, Skype, Line, etc.

For example, students finish reading a comic called "Fruits Basket" and they are asked to work in pair to react in a dialogue journal to the question, "Did the comic end as you thought it would?"

DIALOGUE JOURNALS



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Student A : I thought that Tohru would end up with Yuki not Kyo.

Student B : Why did you think so?

Student A : I thought they would make a great couple since they looked good together, that's why Tohru should have ended up with Yuki.

Student B : I think they didn't end up together because Yuki did not love her as a girl and only Kyo did. Tohru also loved Kyo. Come on, that was a mutual love! Hahahahaha

Student A : Hmmmm, I still dislike it!

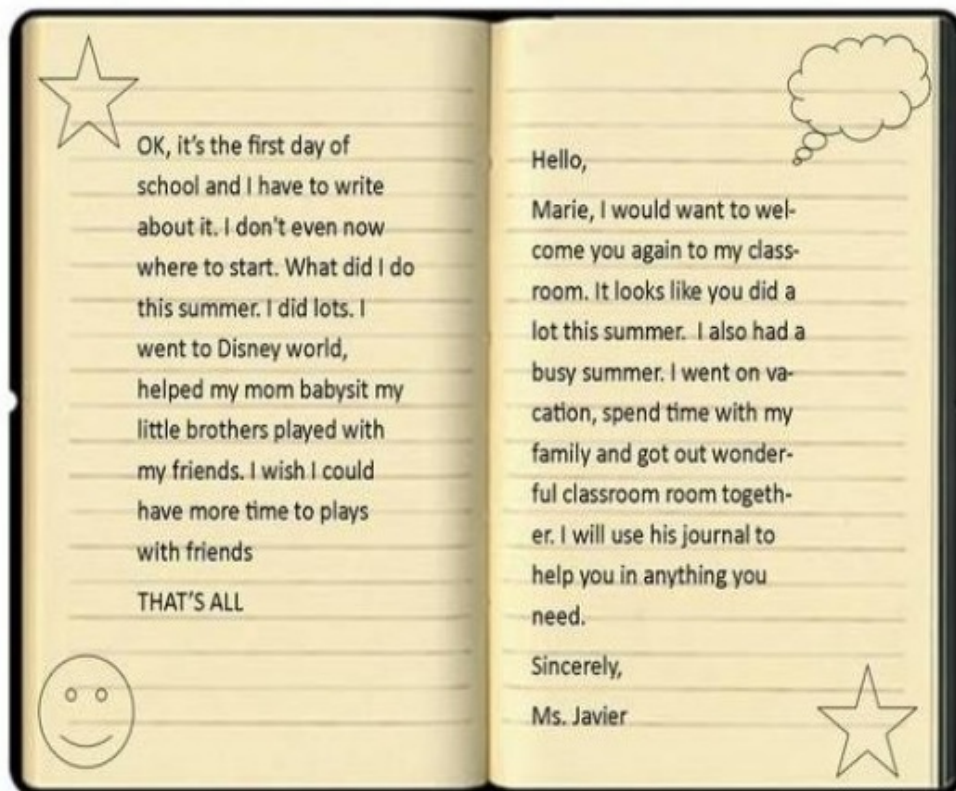
Student B : Don't worry, you'll accept it as time goes by! Hahahaha.

There are two methods in conducting dialogue journals. They are the traditional method and the electronic one. The electronic dialogue journal can be defined as a written

interaction (student-student or teacher-student) that is conducted via E-mail, Skype, Line, etc. If the interaction is between student and teacher, first the student writes what he/she thinks about a specific issue and the teacher reacts to his/her writing. However, the teacher responds it not by focusing on form (grammar and spelling), but content because in dialogue journals the teacher participates and does not be the one who comments or correct the errors. After that, the student reads the teacher's reaction and reacts to it and so on. The student-student interaction goes the same as the teacher-student interaction.



Unlike the electronic dialogue journal that is conducted via e-mail, Skype, or Line, the traditional one is conducted by using paper and pencil/pen.



Here are some things that you should remember when you are doing dialogue journals:

1. Use a good handwriting so that your pair can read your hand writing clearly.
2. Don't worry to make mistakes such as spelling and grammatical errors.
3. You can draw pictures to make your pair get what your point is.
4. No talking since this is a quiet activity

Running Dictation

1. The teacher decides one or more brief pieces of text (about 4 lines).
2. The teacher makes enough copies of the text for every pair of students to get one. Then, the teacher sticks the texts up around the classroom at some distance from where the students are sitting.
3. A student in every pair sits on a chair with a pen and paper and the partner should stand up and run to where the text is. Then he/she memorizes it and runs back to his/her partner. He/she should dictate to his/her partner.
4. The winners are the first pair with the correct version of the text.

E. PROMPTS YOU CAN USE IN DIALOGUE JOURNALS

Here are some prompts that you can use in the dialogue journal:

1. The place that I want to visit is
2. The thing that I need right now is
3. In my next life, I want to
4. I have a big problem with
5. Things that I want to change in my life are
6. Something that I've always been curious is
7. I want to know more about
8. Have you noticed
9. I am interested in
10. I shouldn't have

11. An animal that I want to pet is
12. The most beautiful thing in this life is
13. My precious thing in my life is
14. Things that I mustn't do are
15. I always spent my spare time

F. ADVANTAGES OF DIALOGUE JOURNALS

There are some advantages that we can get from conducting dialogue journals. They are:

1. Freedom to become fluent

The essential goal of the dialogue journals is to stimulate the student's fluency in writing before accuracy. Since the dialogue journal is conducted in non-threatening atmosphere, students can improve their writing quality without any anxiety. The ideas when they are conducting the dialogue journal can stimulate and guide the students to find out the correct use of language rules. Moreover, it is important for students to get the chance to write about what they want instead of having to follow some issues that are set by the teacher or curriculum.

In the dialogue journal, the students can learn independently and play with the language at the same time. It is not something unique in a language class to see students attempting to discover something to write about a chosen issue that are less relevant to their lives, but when the students can write about what they know, they will have a lot more to write because it is easier.

2. Helping students improve their writing skills

According to Jones (1988), conducting the dialogue journal can help students improve their writing skills. Many researchers also agree that the dialogue journal helps the

writing development of the students who have difficulty in learning the target language.

3. Building teacher-student relationship

Not only helping students improve their writing skills, but the dialogue journal also builds the teacher-student relationships since the student and the teacher should interact with each other when they are conducting the dialogue journal. The strengthening of the teacher-student relationship by conducting the dialogue journal provides positive manner and helps students achieve their goal in learning the target language.

4. Changing the power differential

The dialogue journal lets the students see their teacher as a person, it changes the teacher from the all-powerful character in the classroom and makes a more powerful acquaintance between the teacher and the student.

5. Formative assessment

Although the teacher does not correct or comment the student's writing, having the students write routinely helps the teacher mark errors that can be information of the student's weak point.

G. DISADVANTAGES OF DIALOGUE JOURNALS

Some researchers state that there are some disadvantages of the dialogue journals. They are:

1. Students are less stimulated in conducting the dialogue journal
2. Using technology such as e-mail in conducting the dialogue journal leads some students to become silent readers since they are hesitant to write. Thus they are just read.

3. In the dialogue journal, the students are not helped improve the organization and punctuation of their writing.
4. The students' writings are less formal.

H. RESPONDING TO DIALOGUE JOURNALS

As you have read before, instead of correcting the student's writing, the teacher participates in the student's writing by reacting to the content of it. The teacher can use simple methods to support the students to write: paraphrasing, asking questions, or commenting on odd text.

In responding to the student's writing, the teacher must not write more than the student does because instead of supporting students to evolve, it can whip the student's voice. The teacher also has to only ask a lot of questions or just reform what the student writes and he/she should not advance the interaction, but he/she should choke it. When the teacher is writing the response, he/she should use a casual language and give opinions without teaching them. The teacher's mindful response will encourage the student to focus on his/her own writing. Moreover, the teacher has to survey some ways to support the interaction by other ways than questioning. For example, the teacher can tell a story, then he/she will ask students what they think about the story. Another way is by paraphrasing to express their understanding.

The teacher's response has to be natural as in a conversation so that it is better if he/she uses an informal language. This helps student enjoy the atmosphere since the student feels more adequate to express himself/herself.

I. USING DIALOGUE JOURNALS TO FOCUS ON STRUCTURE

Although the dialogue journal does not focus on the spelling or grammar, but content, the teacher can give the students mini-

lesson on repeated grammatical errors that the student does in the dialogue journal by showing someone's writing that has grammatical errors without mentioning his/her name in front of the class then the teacher tells the correct grammar to the students. The students will learn through paying attention to the teacher and they are expected not to do the same mistakes again in the next dialogue journal.

According to Linnell (2010), the correction should not be given until the dialogue journal writing is organized well. Also after the correction is finished, it should be a normal part of the dialogue journal.

In conducting the dialogue journal that focus on the structure, the teacher can ask the students to write the dialogue journal in simple past form for the past events or the teacher can ask the students to use imperative sentences to give commands. The students can also be asked to describe people, places, or things using a settled number of adjectives. Those methods should be applied effortlessly or they can choke the student's self-expression.

J. HOW CAN YOU BE AN EFFECTIVE DIALOGUE JOURNALIST?

Here are some ways you can use to help you be an effective dialogue journalist:

1. Read carefully

It is important for you who want to be an effective journalist to read carefully so that you can respond what your peer writes appropriately.

2. Write thoughtfully

Writing thoughtfully is very important because there will be less risk in hurting your peer who reads your writing.

3. Respond directly

Making someone wait is awful. Therefore it is important for you to respond your peer writing as soon as possible.

4. Be sensitive to your peer experience.

It is important for you not to hurt your peer by asking questions that touch on his/her bad experiences since the dialogue journal's purpose is performing an affective situation. Therefore, you should be sensitive to your peer experience.

5. Give positive response

Since the dialogue performs an affective situation, you should respond your peer's writing positively.

6. Be honest

Expressing honest ideas and reactions is important because if you write your dialogue dishonestly the whole dialogue journal activity will be a lie.

7. Ask questions more

It is important to ask question since it can build the conversation up.

8. Be confident

Being confident is important since the focus on the dialogue journal is not on the form, but content. That's why when you write the dialogue journal, you have to be confident!

K. EXERCISES

1. What is creative journal?
2. Mention some reasons why a creative journal is important!
3. What is dialogue journal?

4. Mention advantages and disadvantages of dialogue journals!
5. Do the following task!

Instructions:

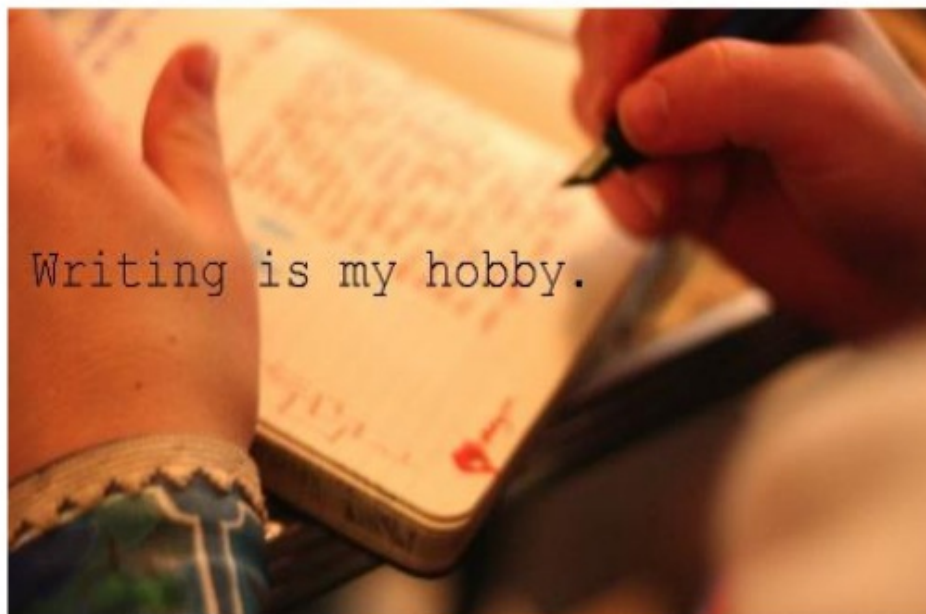
- a) Scan the following QR code!



- b) Watch the video!
- c) Find a peer to discuss the video in dialogue journals! (each student should make at least 5 dialogues)

CHAPTER 9

ONLINE CREATIVE WRITING COURSE, IDEAS, AND INSPIRATIONS



A. ONLINE WRITING COURSES

Before you self-publish or submit your writing to publishers, it is better for you to take or join an online writing course since it can help you improve your writing quality through some tips and strategies. There are so many free online writing courses that you can find. Practice makes perfect. Therefore, the more you practice or study, the better quality of writing you will get. The question here is, "How do you choose an online writing course?" Don't worry, we have some tips for you to choose an online writing course. They are:

1. Identify your targets

When you want to take an online writing course, ask yourself what particular ranges that you want to improve:

- a. Are you going to take elementary writing skills, like improving your grammar?
- b. Are you going to study more about how to make interesting plots for your writing?
- c. Are you going to study how to make the characters of your writing become realistic?
- d. Are you going to study how to give your writing moral values for your non-fiction writing?
- e. Are you going to share your life story with people through a book?
- f. Are you going to study how to earn money through a particular type of writing?
- g. Are you going to leap deep into a particular range of skill, like dialogue arrangement?

All of those targets make good intentions to choose an online writing course.

1. Set your course budget

When you want to take an online writing class, you need to prepare time and money. Fortunately there are so many free online courses that are as good as the paid ones. You can consider taking a free class to determine that you can manage the online writing course format, the next level might be a paid class so you may take it or leave it.

2. Choose a commitment level

Whatever course you take, whether it is online or offline needs a commitment. You have to be ready to listen to the lecturers' explanations, read materials that are given, and do the assignments. For those who are busy, there are so many

online writing courses that are absolutely self-paced. It means that they work through the materials on their own and take responsibility for organizing their time and doing the work. Other courses have weekly tasks. Those kinds of courses are inflexible since they often ask the students to log in at particular times. On the other hand they also help you organize your time and improve your writing skill and work with other writers. When you have decided what online course you take, then you have to have commitments like time, energy, money, and dedication to that course.

Here are some paid online creative writing courses that you can take:

1. Story Structure (\$26.95)



The story structure provides the eight-week course. Students will get one lesson per week via E-mail. In this online creative writing course, you will learn:

- a) How to develop story ideas into plots.
- b) How to organize an extraordinary story from the beginning to the end.
- c) How to create an accurate story plan.

2. Bringing Characters to Life (\$27)



The Bringing Characters to Life provides the eight-week course. Students will get one lesson per week via E-mail. In this online creative writing class, you will learn how to create 3D characters and bring them to life in the reader's thought.

3. Essential of Poetry Writing (\$26.95)



The Essential of Poetry Writing provides the eight-week course. Students will get one lesson per week via E-mail. In this online creative writing course, you will learn:

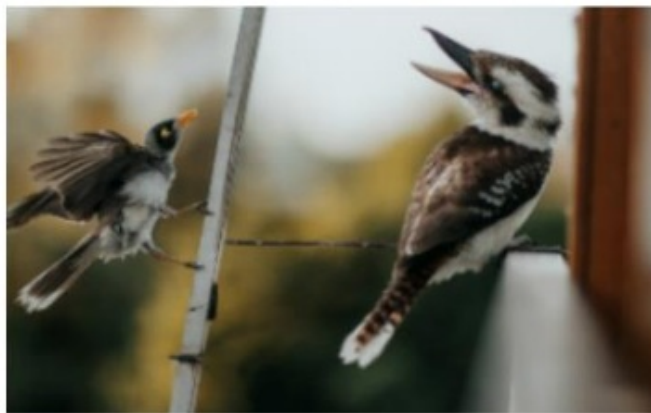
- a) The important methods for writing powerful Poetry.
- b) How to write poems that create a powerful atmosphere.
- c) How to write prima that show the readers new ways of looking at the universe.

4. Essential of Memoir Writing (\$26.95)



The Essentials of Memoir Writing provides eight-week course. Students will get one lesson per week via E-mail. In this online creative writing course, you will learn how to recreate your life experiences as powerful scenes and form them into a profitable narrative.

5. Mastering Dialogue (\$26.95)



The Mastering Dialogue provides eight-week course. Students will get one lesson per week via E-mail. In this online creative writing course you will:

- a) Learn how to write a good dialogue.
- b) Find how to make a different voice for every character in your writing.

- c) Use dialogues to develop the character, plotting, pacing, and setting.

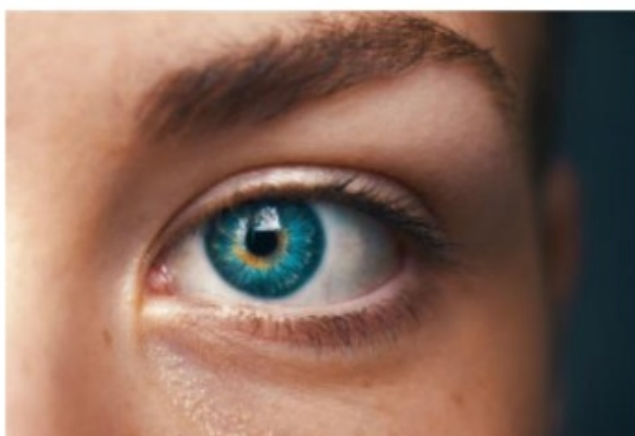
6. Irresistible Fiction (\$26.95)



The irresistible Fiction provides the eight-week course. Students will get one lesson per week via E-mail. In this online creative writing course you will learn:

- a) How to make your stories impossible to be commented negatively.
- b) How to write fiction that creates enthusiasm, interest, and suspense.

7. Through Your Character's Eyes (\$26.95)



The Through Your Character's Eyes provides the eight-week course. Students will get one lesson per week via E-mail. In this online creative writing course you will learn:

- a) How to drag the reader deep inside your stories and characters.
- b) Find methods to make readers feel like they are really living in your story instead of just reading it.

8. Mystery Writing (\$26.95)



The Mystery Writing provides eight-week course. Students will get one lesson per week via E-mail. In this online creative writing course you will learn how to find methods that make mystery writing much simpler, as you create an intense story world and a plot full of hits, twists, and surprises.

Here are some free online creative writing courses that you can take:

1. Endless Story Ideas



The Endless Story Ideas provides the free three-day E-mail course that will help you learn methods to help you create new creative writing ideas and inspirations.

2. English composition class



The English Composition class is organized by Arizona State University. The instructor of this course, Adam Pacton, is a lecturer on creative writing, English, and composition techniques at Arizona State University. He also holds a PhD in Rhetoric and Composition.

The English Composition will help you improve every aspect of your writing. This course provides the eight-week intensive course that can help you improve your writing quality. You will be asked to do some writing assignments.

You will also get feedback for them so that you will know the strong and weak points of your writing. By joining this course, you will learn:

- a) ⁴ How to think about reading and writing critically.
- b) How to use several methods to improve your writing.
- c) How to write more effective and efficient through technology.
- d) How to be creative.
- e) How to advance great writing habits.

After joining this course, you are expected to be a successful writer. This course is a good course to help you improve your writing for free. However, you can also pay \$49 to get a certificate from this course.

3. The Crafty Writer's Creative Writing Course



The Crafty Writer is a free online writing course designed to help you become a dedicated creative writer. The founder, Fiona Veitch Smith, is a productive writer who also teaches creative writing both online and offline. She aims to help current writers how to become proficient at their work and publish better book. By joining this course, you will learn:

- a) How to find your personal writing expression or style.

- b) The basics of writing short stories.
- c) How to select an effective point of view.
- d) How to make your ideas become realistic.
- e) How to look discover and use writers' communities and competitions.
- f) The basics of how to publish and market your writing.

In this course, you will be asked to do some assignment and tasks, but you will not get feedback from the instructor. Although you will not get feedback, the course still provides resources that can help you revise your own writing. Not only that, but the course also provides many recommended books that you can buy or borrow.

4. DIY MFA Writing Class



The DIY MFA Writing is a free online creative writing class that does not only focus on writing, but also reading and writing. Here, you will learn how to choose and read books so that you can improve your own writing quality. You will also be given some tips to make your writing become better. The founder, Gabriela Pereira, created this course to help people who struggle with writing.

For the further information you can scan the following QR code:



B. GETTING IDEAS FOR CREATIVE WRITING

Where do you get ideas for your writing from? Well, everything you write is created from:

1. Things that you know
2. Things that you create
3. Things that you learn

Let us discuss them one by one.

1. Things that you know: experiences

Elementary writers are always recommended to write things that they know. However, what does that really mean? To make it clear you can make a list of things that you know about, you may try to involve these to your list:

- a) Special experiences
- b) Love
- c) Hobbies
- d) People that you have met
- e) Your job or career
- f) Things that you are interested in
- g) Movies or dramas that you have watched
- h) Places that you have lived or visited
- i) School or university memories
- j) Family life

Here are some examples to use that list:

- a) Love can be a powerful poetry or the basis for a romance novel.
- b) Places that you have lived or visited can be the settings of your writing.
- c) People that you have met can be fictional characters of your writing.
- d) Movies or dramas that you have watched can be references for your writing.

You can also get ideas from other people's stories. For example, you are told by your grandfather about the colonial era in Indonesia or you are told by your grandmother about G30S that happened in Indonesia.

The important thing here is sometimes you have to go further from what you know. Therefore, you have to do more research about the colonial era in Indonesia or about G30S that happened in Indonesia. The other ways are you have simply to make, to use your imagination, and make things up.

2. Things that you create: imagination

You can create characters in your writing based on the people you have met. However, you can also create characters based on your own imaginations.

3. Things you make up: imagination

What you know, what you bring to the step of writing, is special. However, what you can imagine, what you can create out of nothing, is also special. Also, you can create fictional place names or other worlds in your writing. Express yourself as much as you want since it is creative writings!

The other method in which you can willingly create is in your language style. When you add more characters in your writing and engage them in conversations, you will feel enjoyed with your own writing style.

4. Things that you learn: research

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How do you think when you hear the word research? Books? Bearded professors? Some researchers are like that. Here are some examples of researches faces:

- A. You are writing a novel and there is a scene where a character has a certain disease and you do not really understand about that disease, then you can ask a friend who is a doctor to help you.
- B. You are writing a history about a certain place, then you had better go visiting that place to make sure that you do not make mistakes in your writing.
- C. You are writing a history of G30S, then you need to read some books about it.

It is very important for every writer to do research before writing in order to make their writing accepted by the readers logically. Whether you are talking to your friends at a certain place, watching TV or YouTube, reading books, everything you do is possibly a research. Sometimes researches may leap at you out of the blue, for examples, you:

- a) Learn about a strange and an interesting fact.
- b) Read about a buried historical event.
- c) Overhear other people talking about unfamiliar things.

Survivor!

1. The teacher writes the names of twelve well-known people or twelve occupations on pieces of paper that are put into a bag. Every student randomly selects one of the pieces of paper.
2. The students must pretend that they are survivors of a shipwreck whose lifeboat is going to sink, unless one of them leaps overboard.
3. Every student, in turn, has to try to convince the other students of their value to the group and to society to save themselves.
4. When everyone has spoken, every student votes for the student that they feel should jump out and explains their reasons to the rest of the group.

C. SOURCES OF INSPIRATION FOR CREATIVE WRITING

1. Love what you do

The first thing you have to do when you want to become a great writer is loving writing because if you do not love writing, you will not create something worthy of reading. Be confident and express yourself more.

2. Read

By reading books you can know the writing styles that are used by every writer. Therefore, it cannot be denied that by reading books, you will get more inspirations.

3. Nature

Nature can provide inspirations for writer. Therefore, it is better for you to leave your current atmospheres and go to other places that provide you with the beauty of nature since the sights, sounds, and smells of nature provide powerful inspirations for you.

4. Try something new

It is important for us to try something new since we can get a new experience. So don't be afraid of trying something new. Remember that experience is the best teachers!

5. Listen to music

Music can make you feel related. When you are relaxed, you can get more inspirations.

D. EXERCISES

1. Mention some tips to choose an online writing course!
2. Where do you usually get ideas for your writing?
3. Why is a research important in writing?
4. Why can reading be a source of inspiration for creative writing?
5. Have you ever joined a creative writing course? If you have, then tell your experience at least 50 words! If you haven't, then tell your reasons at least 100 words!

CHAPTER 10

WINDOWS APPLICATION FOR HELPING WRITERS AND AUTHORS



A. WINDOWS APPLICATIONS

In this modern era, there are so many applications that can help you with your writing and some of them are provided by Windows. Here are some Windows application that can help you with your writing:

1. LibreOffice Writer



LibreOffice Writer is one of windows applications that you can use for free. This application can help you with your writing since it provides auto-completion, auto-formatting, and the spell checker. This application will deliver excellent result with no difficulties. By using this application you can easily insert pictures, footnotes/endnotes, indexes, bibliographies, and many more. You can also easily convert your document into a PDF form and share with other people.

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2. TheSage



TheSage is a great dictionary and thesaurus and a pile of helpful features. Here are some features of TheSage that you can use:

a) A one-click lookup

A one-click lookup will help you get a definition, an example sentence, a pronunciation guide, synonyms, hypernyms, hyponyms, and meronyms.

b) Google-like alternatives

By using this application, you don't have to be worried about not knowing how to spell a word since TheSage provides Google-like alternatives when you are wrong in typing words.

c) History list

The history list is the place where all your searches are stored.

d) An anagram solver

An anagram solver is a program that can control web searches like Wikipedia, Dictionary, and Google.

3. Sigil



Sigil is an ideal windows application for e-book writers. This application provides:

a) An effective search tool

An effective search tool that can assist you update text and formatting to create a table of contents and index.

b) The bundled FlightCrew EPUB validator

The bundled FlightCrew EPUB validator checks that your book adjusts to the EPUB standards.

4. TreeSheets



TreeSheets is a note-taking program that takes a unique method to arrange your ideas or thoughts. This application works like a spreadsheet, but every cell can be consisted of data, pictures, formatted text, and many more. When you have experted the basics, this application will be a great way to write down your ideas and organize them.

5. Kiwix



It is terrible when we are busy with our work, but suddenly our Internet connection is troubled or down. However, you don't have to be worried about it when you have installed Kiwix. It is a windows application that helps you download huge amount of substances like all of Wikipedia texts, but with no pictures so that you can read them offline.

6

You have to be patient at first since these are judge download (5-10GB). They are only updated yearly. On the other hand, the download will be accessed easily, whatever the condition of your Internet connection is.

6. Storybook



Storybook is a flexible application that can help you accurately organize a complicated written work such as a novel and screenplay.

Your first step is creating one standard for every plotline. When you have some scenes in your work, every scene will be placed in a different location. By using this application, you can add, edit, or reorganize those whenever you want.

The Storybook will also help you visualize your work, find and fix problems in your work. This application also provides a program to arrange your scenes into chapters.

7. WkidPad



The wikiPad application can help you master your topic since mastering your topic is the important part of writing projects. This application provides an offline program that you can use easily called the personal wiki. This program can help you connect your thoughts.

8. FocusWriter



Sometimes, it is annoying when we cannot concentrate on our writing because of so many button and toolbars. Fortunately, the FocusWriter can help you solve that problem by completely clearing the screen so that you can focus on your work. The menus will be appeared when you

6

move your mouse cursor to the top of the screen. However, the FocusWriter is only suitable for writing, not editing.

9. yWriter5



yWriter5 is an effective application that can help you design your novel. You can arrange different deadlines, the the program of this application called Work Schedule will tell you how many things you have to do, every day so that you can finish it on time.

By using this application, you can easily arrange characters, place, and items into scenes. You are also can change anything as you want.

10. Evernote



Evernote

Evernote is a perfect note tool for every writer. This application can help you:

- a) Write specific notes with formatting and pictures and save them to your online account.
- b) Write down web content (URLs, a snippet of text, a full page) and it is also easy for you to insert pictures and attach files.
- c) Share notes with other people.

B. POETRY

As you have read in the previous chapter (chapter 3), according to William Carlos Williams, poem is 'a machine made of words'. In poetry, words are placed as one to form sounds and thoughts that are too abstract to describe straightaway.

Prose is the opposite of poetry. The striking point of the difference between poetry and prose is the line structure. Normally, poetry is organized in lines, while a prose is organized in sentences and paragraphs. Look at the following poem by Robert Herrick (1591–1674).

*Gather ye rosebuds while ye may,
Old Time is still a-flying:
And this same flower that smiles to-day
To-morrow will be dying. The glorious lamp of heaven, the
sun,
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to setting.*

Now we are going to make that poem look as if it were prose.

*Gather ye rosebuds while ye may, Old Time is still a-flying:
and this same flower that smiles to-day to-morrow will be
dying. The glorious lamp of heaven, the sun, the higher he's
a-getting, the sooner will his race be run, and nearer he's to
setting.*

Can see the difference? The ends of prose lines depend on where the margin is, while the ends of poetry lines depend on the poets. Therefore, the lines of poetry are not longer than prose's.

⁹ C. POEM STRUCTURE

1. The line as a building block

As we have discussed before, the ends of poetry depend on the poets. The poets can end the line as they want. No wonder the form of poetry is usually like this:

*Gather ye rosebuds while ye may,
Old Time is still a-flying:
And this same flower that smiles to-day
To-morrow will be dying.*
(Robert Herrick)

The line is also an important part of poetry since it can affect the reader's experience in many aspects such as:

a) The sound of the poem

Poem readers will delay lightly at the end of every line.

b) The speed of reading

Making lines shorter or longer can affect the way people read, whether it should be read slowly or fast.

c) How the poem look on the page

It cannot be denied that the poem will look light and elegant with several white spaces around the lines.

d) Emphasis

Usually, words at the end of a line are emphasized since they seem to be more essential than words in the middle.

There are two types of lines. They are end-stopped and run-on lines.

a) End-stopped lines

End-stopped lines are lines that end the stopping points or the ending of the sentences. For example:

Gather ye rosebuds while ye may,

Old Time is still a-flying:

b) Run-on/enjambed lines

Run-on/enjambed lines are lines that end in the middle of the sentences. For example:

But being spent, the worse, and worst

Times still succeed the former.

2. Stanzas

Stanzas are lines that are groups as one. Same as paragraphs, stanzas are usually used to arrange ideas. Look at the following example!

18

That age is best which is the first,

When youth and blood are warmer;

But being spent, the worse, and worst

Times still succeed the former.

Then be not coy, but use your time,

And while ye may, go marry:

For having lost but once your prime,

You may for ever tarry.

(Robert Herrick)

The previous poem is Robert Herrick's. It has two stanzas, the first stanza consists of four lines, and so does the last stanza.

3. Foot

In poetry foot is a group of stressed and unstressed syllables. For example:

"No longer mourn for me when I am dead."

The rhythm of that line is, bah-BAH bah-BAH bah-BAH bah-BAH bah-BAH. When we read the line, it should be like "no LON-ger MOURN for ME when I am DEAD"

There are four kinds of foot. They are:

a) The iambic foot

Most poets usually use the iambic foot in their poems. The rhythm is bah-BAH. The examples of this foot are support (sup-PORT), above (a-BOVE), and hurray (hur-RAY).

b) The trochee or trochaic foot

The trochee or trochaic foot is the opposite of the iambic foot since its rhythm BAH-bah. The examples of this foot are father (FAT-her) and apple (AP-ple).

c) The anapest or anapestic foot

The rhythm of the anapest or anapestic foot is bah-bah-BAH. The examples of this foot are underneath (un-der-NEATH) and seventeen (se-ven-TEEN).

d) The dactyl or dactylic foot

The dactyl or dactylic foot is the opposite of the anapest or anapestic foot since its rhythm is BAH-bah-bah. The examples of this foot are elephant (E-lep-hant) and stepmother (STEP-mot-her).

If there is one foot per line, it is called monometer. If there are two feet per line, it is called dimeter. If there are three feet per line, it is called trimeter. If there are four feet per line, it is called tetrameter, and so on.

4. Rhyme

A rhyme can be defined as a similarity of sound between words or the word endings. Using rhymes in writing poetry is important since it can give happiness, deepen meaning, and strengthen form. There are two kinds of rhymes according to the place where the rhyme takes place. They are internal rhymes and end rhymes. Internal rhymes happen as words in the middle of poetry's line rhyme with each other. Look at the following example!

The fair breeze blew, the white foam flew,

The furrow followed free;

We were the first that ever burst

Into that silent sea.

(Samuel Taylor Coleridge)

From that example, "blew"-"flew," and "first"-"burst" are internal rhymes, while "free" and "sea" are end ones.

According to the sound and the spelling of words, rhymes are divided into two kinds. They are true rhymes and off-rhymes. True rhymes happen because the final vowel and consonant sound are matches. The examples of true rhymes are smart and art, yellow and follow. Off-rhymes happen because one part of the sound matches accurately, but the other part of the sound doesn't. The examples of off-rhymes are fate and saint, work and spark.

Food for Thought

1. All students are asked to sit in a circle. Every student should say their names and food that they like that begin with the first letter of their first name. For example, "My name is Makoto and I like mango."
2. The next student does the same, but also repeats the previous one. For example, "My name is Nagisa and I like noodles. He is Makoto and he likes mango." And so on round the circle. The more participants, the harder game will be.

D. HOW TO WRITE POEMS

1. What to write about?

The first thing you have to do when you are writing a poem is deciding what you will write about. Don't think that you should decide poetic materials since anything can be the subject for a poem. It is easier to write a poem about what you know well since it can make your poem better.

2. Getting outside of yourself

When writing a poem, you don't have to be worried about style because it can trouble you from what you really want to write about. One more thing, although your poem is about your life, you have to focus on communicating your experience with the reader, instead of focusing on making the readers impressed.

3. Expressing your insights

Here things that can help you express your insights:

a) Don't state the obvious

You have to remember not to state the obvious like stating grass is green or fire is hot since everyone knows.

b) Don't force originality

If the grass is obviously green, you don't have to force yourself to express the color just to be unique. Just focus on the subject matter to discover the real aspects that make it different!

c) Choose the right words

When making a poem you have to appropriately choose the right words to express the subject matter.

4. Expressing the invisible

Here are things that can help you express the invisible:

a) Thinking of like looking the wind through a window

We know that everyone cannot see wind, but we can see it because of the effects of it. You can see leaves are flapping because of the wind. We cannot see or smell abstractions like love and death, but they influence everything around them. You can describe the locations they have affected.

b) Making it specific

Let us take the example from the word love. The word love is too abroad. Therefore, you have to make it specific like the love between my parents.

5. Meaning and form

The most excellent form for your poem will rely upon what it is about and the feeling that you want to express to the readers. The line's length can affect the readers to read faster or flower, change the appearance of the poem, and focus on certain words. Those should work with the meaning of a poem.

6. Poetry traps

Here are some poetry traps that are faced by poets:

a) Thinking beautiful things make a beautiful poem

You are totally wrong when you think that when you think beautiful things make a beautiful poem. The fact is that a beautiful poem comes from how it is created and not from what it is about.

b) Sentimentally

In a poem, sentimentally can turn out to be self-pitying, dishonest, or disgusting sweet relying upon which emotions the poet is carrying too far. The question here is, how to write a poem with the appropriate amount of emotion? Just let the readers set it themselves. It is better for you to show the aspect of your poem that makes you sad, instead of letting the readers know that something is sad.

c) Archaic or "poetic language"

We have talk about it before, when writing a poem, don't think that you should decide poetic materials since anything can be the subject for a poem.

d) Clichés

Sparkling like a diamond, fiery hot, pure as snow. Those are the examples of clichés. They are thoughts that have been used so many times and it makes them lose all newness.

E. EXERCISES

1. Mention some windows application that can help you in writing!
2. What is poetry?
3. Mention the differences between poem and prose!
4. Mention kinds of foot in poem!
5. Find one or more applications that can help you improve your writing! Then, explain why that/those application(s) can do so!

CHAPTER 11

ENGLISH STORIES



A. STORIES

A story or a narrative can be defined as a related sequels or events that are told through written or spoken words, metaphors, gestures, performances, music, and other communication forms. Because our course is Creative Writing, of course we are going to discuss written form stories. It is up to you whether you want to write real events or not or you can combine both of them.

In a broad classification, stories are divided into two kinds. They are fiction and non-fiction stories. Fiction stories are stories based on fictional events. There are so many kinds of

fiction stories, but the common ones are fairy tales, folklore, mythology, legends, epics, dramas, adventure stories, historical fiction, fantasy, science-fiction, love stories, horror stories, ghost stories, bedtime stories, etc.

Unlike fiction stories that are based on imaginary events, the non-fiction stories are stories based on real events. There are so many kinds of non-fiction stories. They are historical events, news or current events, biographies or autobiographies, memories or experiences, cultural histories, crime and justice, science, love, family, travel stories, survivor stories, war stories.

You have to remember this, the more you read, the better quality of writing you will get. Therefore, it is important for you to keep reading wherever and whenever you are. In this modern era, there are so many applications that you can use to read stories. One of them is an application called "1000 English Stories". This application provides so many stories and also a moral lesson for each story there. Moreover, you can easily download it on your Play Store or you can scan the following QR code to get the link of the application:



B. ELEMENTS OF STORIES

There are five general elements of stories. They are characters, setting, plot, conflict, and resolution. When you write a story, make sure that you have engaged them in your story.

1. Characters

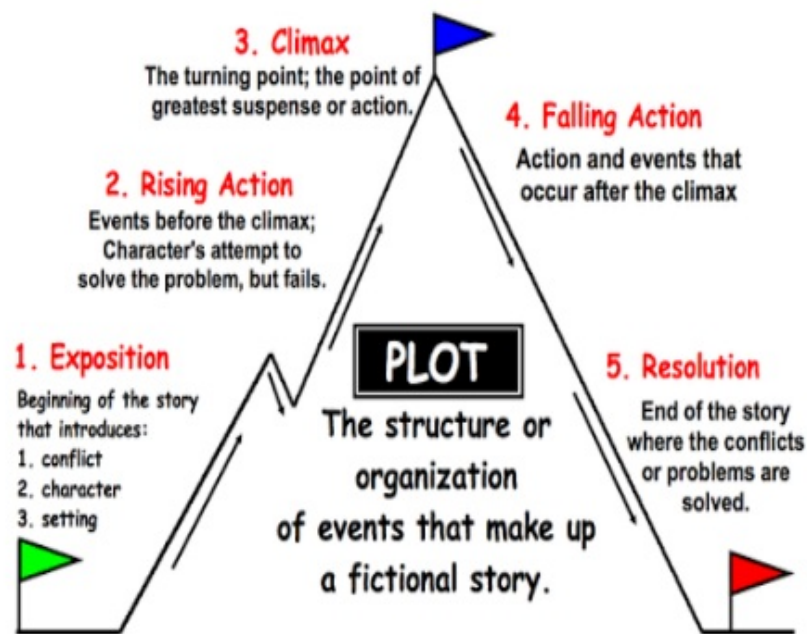
Characters are people, animals, creatures, or things in a story. Characters are used to act, speak the dialogues, and move the story with a plot line. There are two kinds of characters. They are major and minor characters. Major characters are essential characters in a story. They are divided into two kinds. They are protagonists and antagonists. The protagonists are the main characters that the story goes around, while the antagonists are the characters that lead conflict in the story. The minor characters are not as essential as the major ones, but they still play a big role in the story.

2. Setting

A setting is the location or time where a story happens. The writers should describe the setting accurately so that the readers can easily visualize the setting.

3. Plot

A plot is the organization used to explain events. There are five parts of plot. They are exposition, rising action, climax, falling action, and resolution.



4. Conflict

A conflict is the complication or trouble that happens in a story. Every story has it. The conflict is usually used to make the story become more interesting to the readers.

5. Resolution

A resolution happens when the main conflict in a story is fixed.

Brainstorm Rummy

1. Make a group consists of 4-5 students!
2. Each group will be given a piece of flipchart paper by the teacher.
The teacher will tell about a common topic to the whole group, such as food, animals, actors, etc.
3. All groups will be given five minutes to conceptualize and write down as many examples of the topic as they can.
4. All groups must stop writing when time is up.
5. The teacher writes group 1, group 2, group 3, etc.
6. Each group reads out a word and writes it under that group. When a word has been written on the board, another group may not use it.
7. Keep going until all groups run out of words.
8. The group with the most words is the winner.

C. HOW TO WRITE A STORY

After talking about what a story is and the elements of stories, now we are going to talk about how to write a story. There are six steps to write a story. They are:

1. Decide the setting

A setting is an important aspect in a story. When you are writing a story, you should treat it the same as you treat the characters in your story since the setting is as important as the character. Once you decide settings that delight you, you can completely change the ordinary scenes into the extraordinary ones.

The location is able to contribute the ideas for scenes in your story. It can also build the development of your story. It is important for you to do research in the location that you use in your story when you are not sure about the condition of it or you are not familiar with it. For example, the location of your story is in the airport and you haven't even gone there before so that you don't know how the condition of the airport is. Thus, you have to do the research in the airport to know the condition of it.

To build the setting into your story, these questions need to be asked to yourself:

- a) What season is your story arranged in?
- b) How is the weather like in the location that your story takes?
- c) What are the aspects of your setting like during this time? For examples, was that factory closed ten years ago? Was the name of that street changed before the characters arrived there?
- d) Do you want to make your story focus on a big world event, like war?
- e) What cultural features belong to this setting (time and location)? Think of food trends, music, clothing styles, literature, and important national events or crises.

2. Create catchy characters

The character and the event cannot be separated since the character always appears in the event. As a writer, you have to understand your characters by doing observation on how they interact or communicate with their environments. It is important for you to know every aspect of your characters like their hobbies and obsession so that you will understand how they may feel under the pressures of events that they face.

3. Understand the two kinds of conflicts

It must be boring if there is no conflict in a story. Therefore, when you are writing a story, don't forget to create conflicts in it. In order to make an interesting conflict in your story, you have to understand two kinds of conflicts. They are internal conflict (a threat from within) and external conflict (a threat from outside)

Those kinds of conflict build tensi4y in a story and assist shift the story forward. Like a plot, the conflict also moves the character development. The conflict can also add courses to your story. It is better for you to check out those two kinds of conflicts before choosing one. You can also choose which kind of conflicts works best for you by writing a short story that uses those two kinds of conflicts.

Aside what sequence of events that you connect to make the plot of your story, each sequence should be irresistible and meaningful enough to pull the readers deep into your story and make them curious what will happen later.

4. Give your plot a twist

Your story will be interesting if there is a twist in it. Here are things that can make your story more interesting to read:

Involve at least two or three twists in your story since it can make the readers interested particularly in the middle of

your story when your plot might begin. It is not easy to carry readers through the middle of the story. Therefore, the use of twists is important to build the enthusiasm of the readers so that they can read the story until the end.

Trick the readers by setting "false leads" or "red herrings". They are features added to intently bait readers and anticipate them from predicting an ending.

A "cliffhanger" a scheme that drives the readers of a story to discover what happens next. The key of making your story more interesting and exciting to read is writing excellent cliffhangers.

5. Recreate natural dialogue

In daily conversation, we often find a lot of padding or stuffing like errrrrs, ummms, yeahs. However, dialogues in a story should be more perspicacious and particular since they are used to tell what people want from one another and show strength strives. As the characters of your story are talking, they have to attempt to gain something from each other or make a power play.

4 When you outline every scene in your story, you should ask yourself what the characters are attempting to attain. What are they attempting to stay away? How do these desires affect their dialogues and what they say or do not say?

There are big diversities between what people state and think, between what one accepts and brush off to hear. Therefore, you have to stay alert to what the character is thinking and allow them to create drama in the scenes that you write.

You should beware of the way your characters speak so that your dialogues can be great. The way characters speak is

usually affected by where they are from, their social class, and other influences.

In making dialogues of your story, you have to make them exactly reflect dialect and language of the period. Dialogues have to be particular to the period of the story that you are writing.

4

6. Articulate voice through point of view

One method that you can use to decide point of view strategy is to ask yourself:

- a) Whose voice is telling the story?
- b) To whom are they telling the story?
- c) Why are they telling the story?

4

Here are some general point of view strategies:

- a) First person point of view (I)
- b) Third person limited point of view (he/she)
- c) Third person omniscient point of view in which the narrator (not the character) who knows more than the characters deliver the events to the readers.
- d) Second person point of view, that is organized around the pronoun "you", and works well in short stories instead of in novel-length work.

4

The method that you can use to determine the best point of view strategy for your story is to try different ones since the writing will start moving faster and you will experience the momentums.

4

You have to remember that there is no right or wrong methods to write a story. A good narrative writing needs a lot of creativity, time, and process. It must be hard at the first time, but it will get easier by practicing continually. Practice makes perfect!

D. EXERCISES

1. What is story?
2. What are elements of stories?
3. Mention five parts of plot!
4. Mention six steps in writing a story!
5. Write a story by using the steps you have read in this chapter!

CHAPTER 12

ARTICLES IN JOURNALS



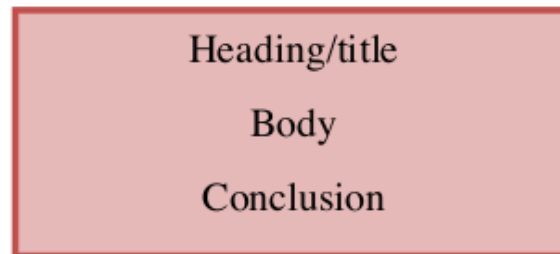
A. ARTICLES

An article is part of writing written for a large audience in a print or electronic medium. The purpose of writing an article is to make some differences to the world. The articles are usually published in newspapers, magazines, and journals. An article is written with these goals:

1. It emphasizes the topics of interest in the spotlight.
2. It supports facts on the topics.
3. It gives suggestions and advice.
4. It leads the readers to believe and drives them to think.

5. It talks about various things like stories, people, locations, rising-issues, and technical development.

Here is the basic layout for writing an article:



The first step of writing an article is to determine the topic. When you have decided the topic, you can continue to the following steps:

1. Target the audience of your article: Recognize the concerning reading group.
2. Aim: Discover the purposes of writing the article.
3. Collect and select: Find references and identify the specific aspects which are most important.
4. Arrange: Organize the facts logically.

When you have done the previous steps, continue to the final steps of writing an article:

1. When you are writing an article, you should use proper grammar, spelling, and punctuation.
2. Use vocabulary skill.
3. Make sure your introduction catching, interesting, and short.
4. Discuss the ideas in organized and descriptive manner.

Here are things that you should remember when you are writing an article:

1. Choose unique and relevant topics.
2. Your article should get attention.
3. Your article must be appealing.

4. Your article must be easy to read.
5. The readers are recognized.
6. You should provide the goals of your article.
7. The title has to be clear and interesting.
8. The introduction of your article has to be interesting.
9. You have to use understandable statements.
10. You have to avoid repetition.
11. Write the materials uniquely.
12. You have to avoid using aspects that interest you only.
13. You have to write an excellent and reasonable ending.

When you have written a good journal, there is a chance for you to publish it on journals.

B. AUTHOR GUIDELINES OF IJELTAL

There are some guidelines that authors must follow when they want to publish their work in IJELTAL (Indonesian Journal of English Language Teaching and Applied Linguistics). They are:

1. The articles that the author writes should be authentic, unpublished, and not under consideration for possible publicity in other journals.
2. The articles have to be typed in MS Document format, single spacing on A4-paper size, 10 to 18 pages (4.000-6.000 words).
3. The article has to be written in English and the title is written not more than 15 words.
4. The abstract should be written in 100-250 words and it should consist of purposes, methodology, and finding of the study. The abstract should have 3-5 keywords.
5. On the article, the authors should state their full names with their institution and E-mail address.

6. The references should use the APA style.
7. It is really recommended to use MENDELEY.
8. The authors submit the articles to online system of IJELTAL (<http://ijeltal.org>) or via E-mail (ijeltalj@gmail.com).

C. AUTHOR GUIDELINES OF THE ASIA TEFL

There are some guidelines that authors must follow when they want to publish their work in The Asia TEFL. They are:

1. All submissions have to correspond to the qualifications of the Publication Manual of the American Psychological Association (sixth edition).
2. All submissions have to be followed by a cover sheet including mailing address, telephone/cell phone number, E-mail address, and fax number.
3. There should be a short biographical statement (in sentence form maximum 50 words) and any special acknowledgment that they want to include.
4. The articles have to be unpublished previously or not under consideration for possible publicity in other journals.
5. The authors cannot submit their articles at the same time.
6. The Editors of The Journal of Asia TEFL have the right to make editorial changes in any article to improve style of the article. If the changes are serious, the author will be asked.
7. The submitted articles will be evaluated for possible plagiarism. By submitting to The Journal of Asia TEFL, the authors are agreeing to abide the originality check program that is organized by the journal.

Baggage Claim

1. Each student will be given a baggage card.
2. All students write five entertaining facts about their lives on the bag that they think other people may not know about. The teacher collects the cards.
3. All students should pretend they are getting off a flight and are going to the baggage area to take their bag. Then, they accidentally take someone else's bag.
4. Students should go around the room asking the other students until they find out whose bag they have.

D. JOURNAL TEMPLATES

Once the article is accepted, it will be edited by the journal editor into the certain format (template). Scan the following QR code to know the template that is used by Elsevier:



From the previous template, we can know that the journal template consists of:

1. Article structure
 - a) Subdivision-numbered section

3

You have to divide your article acutely defined and numbered divisions. Subdivision should be numbered 1.1 (then 1.1.1, 1.1.2,), 1.2, and so on. The abstract is not included in section numbering. You can also use numbering 3 for internal cross-referencing. Any subdivision may be given a short heading. Every heading has to come on its own different line.

b) Introduction

You have to declare the aims or the purposes of your article and provide a suitable background. Remember that you have to avoid a particularized literature survey or a resume of the results.

c) Results

The results of your journal must be clear and brief.

d) Discussion

The discussion in your journal should investigate the meaning of the results of the article, instead of repeating them. A combined results and discussion is frequently applicable.

e) Conclusions

The main conclusions of the research may be presented in a brief conclusion section that may stand alone or form a subdivision of a discussion or results and discussion section.

f) Appendices

If there is more than one appendix, they should be recognized as A, B, and so on. Formulae and equations in appendices should get apart numbering: Eq. (A.1), Eq. (A.2), and so on; in a subsequent appendix, Eq. (B.1) and so on. Equally for tables and figures: Table A.1; Fig. A.1, and so on.

2. Essential title page information

a) Title

The title of the journal has to be short and informative and you have to avoid abstractions and blueprint where potential.

b) Author names affiliations

Specify acutely the given name(s) and family name(s) of every author and don't forget to make sure that all names are spelled correctly. You are allowed to add name between parentheses in your own article behind the English transliteration. State the authors' affiliation address below the names. Specify all affiliations with a lower-case superscript letter at once after the author's name and in front of the right address. State the full postal address of every affiliation including the country name and E-mail address of every author.

c) Corresponding author

Signify acutely who will manage correlation at all steps of refereeing, publication, and post-publication. The accountability includes responding any future questioning about methodology and materials. Make sure that the E-mail address that is stated in the article and the contact details are kept up to date by the corresponding author.

d) Present/permanent address

If an author has moved since the article was finished, or was visiting at the time, a 'Present address or Permanent address' may be signified as a footnote to that author's name. The address where the author did the work should be included as the main affiliation address. Such footnote uses Superscript Arabic numerals.

3. Highlight

Highlights are a requisite for this journal to assist in increasing the discoverability of your article through search devices. They consist of a short group of bullet points that get the novel results of your article as well as the method in it. Highlights have to be submitted in a different editable file in the online submission order. Please name the file as 'Highlights' and include 3-5 bullet points (maximum 85 characters, including space for each bullet point).

4. Abstract

A brief and accurate abstract is needed (maximum 100 words). The abstract should briefly declare the aims of the research, the main result and conclusion. Usually an abstract is placed in a different place from the article. Therefore, it should be able to stand alone. The author has to avoid non-standard abbreviations but if they are important they should be described at the first mention in the abstract.

5. Keywords

There should be a maximum 6 keywords directly after the abstract. The author should avoid common and multiple terms and ideas. The organized list of keywords should be based on the ERIC list of index descriptors (<http://www.eric.ed.gov/>) and should include comparative education; international education; development; literacy; educational policy; curriculum; educational administration. Besides, the keywords can contain one or two free words. These key words will be used for indexing objectives.

6. Abbreviations

The author should avoid non-standard abbreviations, but if they are important they should be described at the first mention in the abstract and footnote as well.

7. Acknowledgements

The acknowledgments are placed in a different section at the end of the article before references. Usually, the acknowledgements are for those who support the author during the research (for those who provide language assistance, proof read the article, etc.).

8. Footnotes

The author should use footnotes sparingly. The footnotes are placed distinctly at the end of the article.

9. References

There are some reference styles that are used in writing references. They are:

a) All quotations should belong to:

- Single author: the author's name and the year of publication;
- Two authors: both authors' names and the year of publication;
- Three or more authors: first author's name followed by "et al." and the year of publication.

Quotations may be stated straightaway or parenthetically. For examples:

Tobirama (2018) defines democracy as

Democracy is (Tobirama and Kakashi, 2015)

b) The list of references have to be organized alphabetically and then additional sorted chronologically if it is needed.

- The example of reference to a journal publication
Surname, Surname, B.C., Surname, D.E., 2019. The Use of Scaffolding Technique to Improve the Students' Competence in Writing. *Parole* 163 (2), 67-79.
- The example of reference to a book:

Surname, A., Surname, B.C., 2007. Creative Writing, third ed. Macmillan, New York.

E. EXERCISES

1. What is article?
2. Mention some aims of article writing!
3. Mention things that someone should remember when he/she is writing an article!
4. Mention the author guidelines of IJELTAL!
5. Mention the author guidelines of The Asia TEFL!

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